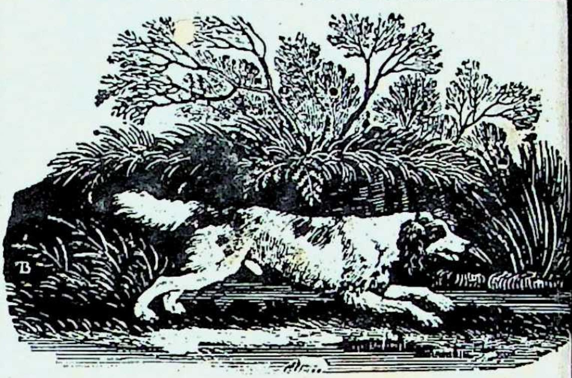
## James Cleaver



# A History of Graphic Art

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This fully illustrated history traces the development of graphic art as a narrative medium from ancient Egyptian tomb painting to the contemporary poster. Many forms and techniques have been examined, including Greek vase painting, mediaeval manuscript illustration and woodcuts; and after the invention of printing – copper plate engraving, wood engraving, etching and lithography. The evolution of these methods is surveyed chronologically and specific periods are described in detail in relevant chapters.

Particular attention has been paid to the work of individual artists, among them Dürer, Mantegna, Rembrandt, Piranesi, Hogarth, Blake, Goya, Bewick, Tenniel, Cruikshank, Toulouse-Lautrec, Whistler, Picasso, Rouault and Matisse. In addition, an appendix is provided which describes the methods of print-making and reproduction, together with a glossary of technical terms and an extensive bibliography.

James Cleaver teaches drawing and design at the London College of Printing and is a lecturer in the History of Art Department at St. Martin's Art School, London. He has designed this book to be of especial interest to art students.

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# A HISTORY OF GRAPHIC ART

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# A HISTORY OF GRAPHIC ART

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# PREFACE

This book has been written as a result of teaching and lecturing on the graphic arts over a period of many years, and is an attempt at a long view of the development of storytelling art as it is seen through the illustration of books and the individual print. In certain periods, as in the case of Hogarth, the separate print issued in series is vastly more entertaining in its narrative qualities than the book illustration of the time, and here the emphasis is largely on the popular aspects of the print.

I have not attempted to include the typography, lettering and decoration of books, except incidentally, nor all those aspects of the print which might well be expected under this title: ornament, topography, portraiture, botanical and animal illustration, together with the more technical aspects of printing, as I considered these were outside the main theme. Some digression has proved irresistible, particularly in the chapters on the sporting print and the poster, but both these subjects have in the past been strangely neglected. The technique of the various methods of engraving and the print are, for convenience and easy reference, described in the Appendix and Glossary. I have not included Eastern and Oriental art as I considered they were a field of specialised study.

I have tried to see the subject as a whole and to write of it, I hope, in an easily readable form. The predilection towards the work of my own country needs no apology as this is an aspect of art in which the English, though often reluctant to admit it, excel.

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## Chapter I

# THE ROOTS OF BOOK ILLUSTRATION

The earliest forms of art still existing today are very ancient indeed. The cave drawings in the south of France and northern Spain are perhaps 30,000 to 60,000 years old. They are very accomplished illustrations of animals resting or in flight, drawn with a powerful sense of draughtsmanship, showing a knowledge of anatomy, a sure sense of observation and memory, and a technical ability which overrides the shortcomings of inadequate materials. For these works were drawn on rough walls in the impenetrable gloom of vast caverns lit only with a flickering flame of burning fat. They are, however, too far away in time for our consideration. Their meaning remains undiscovered. Were they symbols of magical power, invoking favourable conditions through the miracle of creative art, as if drawing the image of the animal would give the hunter power over its life and death? Or were they drawn as celebrations of the successful hunt? Or perhaps they were the daubings of primaeval artists who had no message to convey but a burning desire to create life as they knew it, a life bound up in the eternal hunt? Whatever our speculations on these early works of art, there is no apparent link with the art of ancient Egypt.

In approximately 3,000 years of its existence, the civilization of ancient Egypt produced an art form which was incredibly stable in its style and purpose. Very little development occurred and in whatever manner changes were introduced, they were soon absorbed into the main stream. Perhaps the chief reason for this stability was that sculpture and painting had an entirely utilitarian purpose – the preservation and protection in the after-life of the dead.

Religion was the main force in the well-ordered lives of the Egyptian Court and the sculptors and painters were the necessary means to extend the immortal spirit by providing (in the portrait sculpture) an eternal body in which the spirit of the departed might reside, and the life story telling of the good deeds and qualities of the soul was depicted on the walls of the tombs. In this way art was made subordinate to the needs of the priesthood. But although the sculptors and painters of ancient Egypt were craftsmen largely unknown by name, examples of their work show that some achieved a distinction which is comparable to the great works of all time.

In their painting they evolved a simple direct style which had considerable power in its story-telling, and clear dignified qualities of decoration which to us seem most attractive. The handling of shape, proportion and the composition of the various groups of figures is very satisfying. Although the style was essentially a flat one and no use was made of perspective and little effort made to create a sense of plastic volumes, by a simple convention their artists succeeded in suggesting the third dimension. By a combination of plan and elevation they were able to show, for example, the shape of the outside of a house and also the contents of the room inside. The keynote of Egyptian painting is clarity and the figures are drawn, not as naturally seen, but with a combination of different views, each of which is chosen as the most characteristic. For instance, the head is always seen in profile, but the eye is seen as from the front. Similarly a side view of the arms and legs is shown as this is the best way to suggest movement, and a frontal view is made of the upper torso. By a curious convention the two feet of a figure are identical, showing the big toes on the same side. In spite of this arbitrary division of the body at different moments of time, the parts are put together with such skill that the design of each figure has great unity and harmonises with the composition as a whole. The figures also harmonise well with the hieroglyphic writing which accompanies the picture.

Another convention easily accepted is the importance of scale in the figures. The main character, the king, would be the largest figure in the picture, his wife would be made smaller and his children smaller still. While this is merely reproducing the natural order of things, there were other differences, slaves and defeated enemies would always be drawn smaller. This made for balance in composition and power of expression. However, in spite of the art being of a highly conventional and symbolic character which showed little change in 3,000 years, the personality of the artist does occasionally emerge – perhaps only in the relatively unimportant parts of the picture. The drawing of birds and animals for instance is more realistic and shows a close observation of nature. In spite of this divergence in depicting animal life, there is complete harmony with the other elements of the picture more conventionally drawn. The occasional rock splinter, which the Egyptian artist used as a sketch book, and which has survived, does show the artist's striving for expression.

The overriding achievement of the Egyptian artist was in direct and simple story-telling. Once the convention of integrating plan, elevation and section has been absorbed, the subject of the many tomb paintings which have survived can be understood at a glance. Above all, precision in drawing and technique matches the directness of the story told. There is no equivocation, the figures and objects are definite and their purpose is clear. Permanence was the prevailing intent in Egyptian art so that all work was carried out in the style of the past, and conventions of drawing and composition were handed down and kept rigidly throughout the years. Because their art was not based primarily on the natural appearances of things and people, an extraordinary unity of style was achieved.

The tombs from which all our knowledge of Egyptian art has derived were built first of brick, then of stone. First these were made in the form of a step pyramid rising two hundred feet as

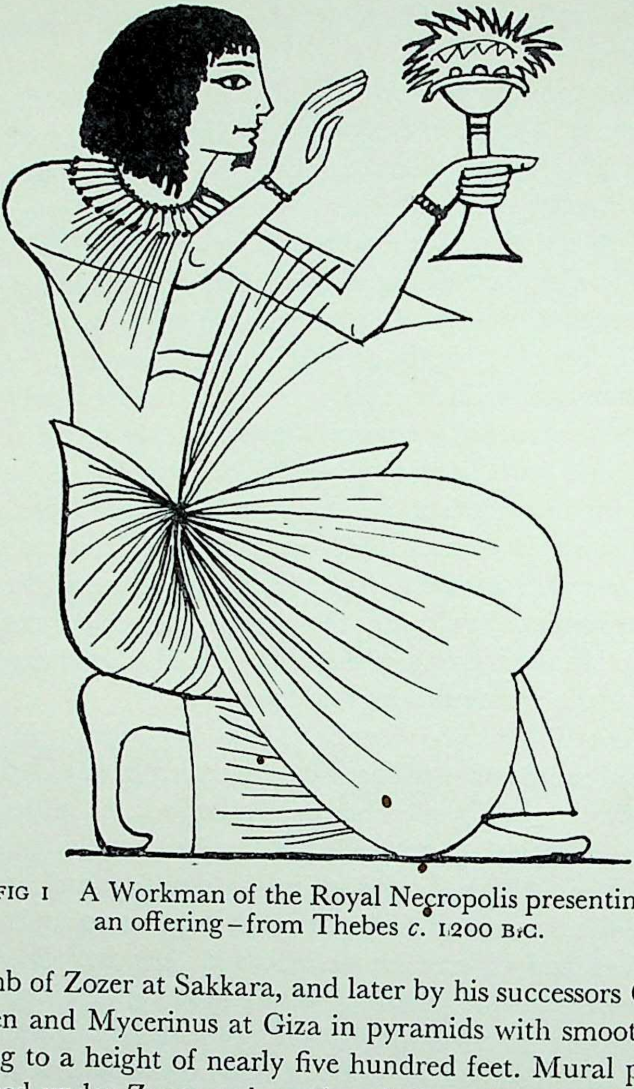

FIG I A Workman of the Royal Necropolis presenting an offering – from Thebes *c.* 1200 B.C.

the tomb of Zozer at Sakkara, and later by his successors Cheops, Kephren and Mycerinus at Giza in pyramids with smooth sides, reaching to a height of nearly five hundred feet. Mural painting developed under Zozer and continued throughout the following centuries with certain spasmodic periods when little work was done. The subject-matter relates to rural and agricultural scenes, harvesting of crops, workmen of all kinds engaged in their everyday occupations, or the great lord with his family at sport and play, at banquets or engaged in military feats.

Another kind of scene is the passage of the departed's soul from the tomb to the threshold of the new world, and the necessary formalities in passing judgment by the various deities who weighed the worth of the past life against admittance to the new one. As well as paintings, funerary books were written and illustrated and these are the oldest books in existence. They consist of rolls of papyrus with a collection of prayers and hymns and mystical incantations with illustrations of the departed and his introduction to the various deities. *The Book of the Dead,* the Hunefer Papyrus is a fine example. Profane books were also produced in ancient Egypt, books on astronomy, animal fables and love poetry. The illustration of all these works follows closely, and is indistinguishable from the style of the wall painting. The papyrus roll has survived the years remarkably well and numbers of them still exist. This form of the book was also used by the Greeks before developing into the codex or paged book of vellum in the late Roman period.

Before leaving this brief glimpse of Egyptian art, mention should be made of Akhenaten (Amenhotep IV) whose revolutionary practices in the official religion of Egypt caused certain changes in the style of painting and sculpture. Instead of the numerous deities, he worshipped one god alone, the Aten (Sun) and, as was customary, incorporated the name of the god into his own. He instigated among the younger artists a greater interest in a more naturalistic approach to the treatment of the human figure. As is the way with revolutionary movements in art, this resulted in a certain coarseness of handling amounting at times almost to caricature in the treatment of the figure. This may have been due to the young artists' lack of experience and the failure in replacing the centuries old accepted standards with any valid new ones. The artists attempted to perpetuate the physical characteristics of the King, the peculiarities of which then became highly fashionable and were imitated by the courtiers surrounding him. The chief characteristics were the elongated head, slouched posture, the paunch, broad hips and thighs tapering to thin lower legs. The change in the canons of the male figure was not, however, the only development; there was a much freer style of composition and some groupings of the royal family appear almost haphazard and spontaneous.

While this heretic style occupies an extremely short period of only a few years in the long development of Egyptian art, by a curious chance one of the most widely known examples of Egyptian sculpture was produced in this period – the bust of Queen Nefert-iti. The sculptor who produced this lovely portrait, working from life, probably intended it as a model for the numerous craftsmen–sculptors of the times. It was found in the ruins of his studio with some life masks of the king and members of his court.

After the death of Akhenaten and his queen, the changes in style were quickly eradicated and the successors to the throne went back to the former religious practices, and so painting and sculpture returned to the earlier style.

Although we know much less about the peoples living further east in Mesopotamia; the Sumerians, the Assyrians, the Babylonians, the Hittites and the Persians, they seem to have had a common written language, cuneiform, which was inscribed in clay tablets or carved in stone, and was never illustrated. Apart from small terracotta or ivory figures and the delicate cylinder seals which have survived, there are the collossal stone figures of deities or guardians to the palace entrances and the magnificent series of reliefs from the palaces of Nimrud and Nineveh. The Nimrud reliefs were made in the time of King Ashur-nasir-pal (B.C. 885–860); they represent various military campaigns and show exciting scenes of siege and battle. The reliefs of Nineveh are even finer in execution and were done for the King Ashur-bani-pal (B.C. 668–626). As well as military campaigns there is a magnificent series of scenes illustrating the king on a lion hunt. These examples are sufficient to show that the development of art progressed on similar lines to that of Egypt, but that it had two sources of inspiration, religious and governmental. Thus the Assyrian artist was a professional who was employed by the throne, and although deities and religious motifs are constantly appearing among other figures, the work was chiefly the decoration of palace walls with appropriate regal propaganda. The style of Mesopotamian art like Egyptian art, is static and shows little change in the various periods. The artist made use of the same profile, elevation and plan treatment, somewhat modified and differing from Egyptian art in its detail. The figures are bolder and more powerful, there is much display of muscle and strength. There are very few female figures depicted. In the lion hunt the wounded and dying lions are depicted with great skill and moving expression. Animals generally are shown with a greater power of observation so that they tend to be more convincing than the human figures. Horses and pack-mules were used for regal transport, and the animals hunted besides lions were deer and wild asses. There was a greater attempt at creating the setting in these Assyrian reliefs. In the Nineveh relief, there is a suggestion of a rocky hill surrounded by trees and many representations of beleaguered cities. There are also river scenes with commando troops swimming under water with the aid of air from inflated skins. These reliefs would make excellent illustrations as they tell their story without any text. Some of this graphic story-telling quality was bequeathed to the Greeks in the years that followed. But the Assyrians themselves set store by fine sculpture or painting, only so far as it had its place in the creation of the regal splendour, and art was particularly static and made no progress in style. There were no important changes throughout the whole period of Mesopotamian ascendancy.

Greek art developed quite differently from the picture we have so far examined. Both in painting and sculpture, although the early stages show much assimilation of both Egyptian and Mesopotamian influences, there was a constant development marked by sudden forward leaps both in expression and technique. Thus, within a period of about five hundred years the style developed from a primitive decorative one to the heights of achievement of the classical period. This achievement has rarely been equalled in painting and decoration, even in the high Renaissance, and has never been equalled in sculpture.

Most of our knowledge of Greek graphic art comes from the study of vase painting. As this is chiefly story-telling in character, it is reasonable to suppose that the illustration of manuscript books developed on similar lines. The curious thing is that of the papyrus rolls which have survived, none of them show any sign of decoration or illustration. It is certain that drawings were made to illustrate scientific works, as reference is made to them in various texts, although none of these have survived. Perhaps the illustration of literary texts was a much later practice. It may well be that the fragile nature of the papyrus roll discouraged artists from spending time in their illustration, unless it was essential to the full understanding of the text as in certain scientific works.

Vase painting begins with the Geometric work of the 10th–8th centuries. The designs were then formal bands of pure abstract pattern, lattice, pyramid, and meander. These were followed by designs which had one or two bands in which horses, stags or birds are placed in procession. These animals are very simply drawn in a primitive manner and no attempt is made at grouping – they are placed at regular intervals around the vase. In turn these designs were followed by others which included a band of rather strangely formalized figures of men. The heads are not much more than blobs and the upper torso is shown as a simple triangle, but the legs are strongly expressed with thick thighs and buttocks and shapely calf and lower leg. Like the bands of animals they are placed regularly in procession around the vase. Then gradually the bands of figures became larger and the figures, although still primitive in design, began to engage in lively activities, they ran and fought and the designs became at once more descriptive. So the centre area of the vase became the important part of the design which still contained bands of honeysuckle, vine, or acanthus motifs around the base and neck of the vessel. From the simple geometric figure the development in drawing was to outline the face with black lines for minor detail, to paint the flesh white in the case of the female figures and brown in the case of the male. There was thus more use of contrast in tone, a light area against a dark. In the black figures the inner details were now incised and seen as white lines. In the background pattern and ornament continued to liven up plain areas. By the 7th century, the Archaic style was formulated and the general development of vase painting is obvious. The panel containing the figures took on greater importance as the painting became more graphic in its story-telling, and less decorative as the background pattern was dropped. The subject-matter was mostly stories of gods and the heroes of old or sometimes of the Athenians impersonating them. The figures have often a stagy look as if they are putting on a performance, with large gestures, the figures dance or gallop across the surface of the vase with tremendous energy.

As in sculpture of the Archaic period, the black figure vases are at times a little clumsy but always full of youthful enthusiasm. This was an exploratory style and for artists has a particular fascination as one sees on the one hand the striving for expression and expansion of the field of endeavour, and on the other the gradual conquest of technical problems.

One of the black figure masterpieces is by the anonymous painter of the Chalcidian amphora which illustrates an incident in the Siege of Troy, with Ajax fighting to recover the body of Achilles. The Trojans have roped the leg of Achilles, with the arrow which killed him still through his heel, and are attempting to drag him off. The mighty figure of Ajax is, however, leaping over the prostrate figure of his friend and with spear thrust is cutting down the Trojans. Behind Ajax is the still figure of the Goddess Athena, urging him on with her protection. The figures

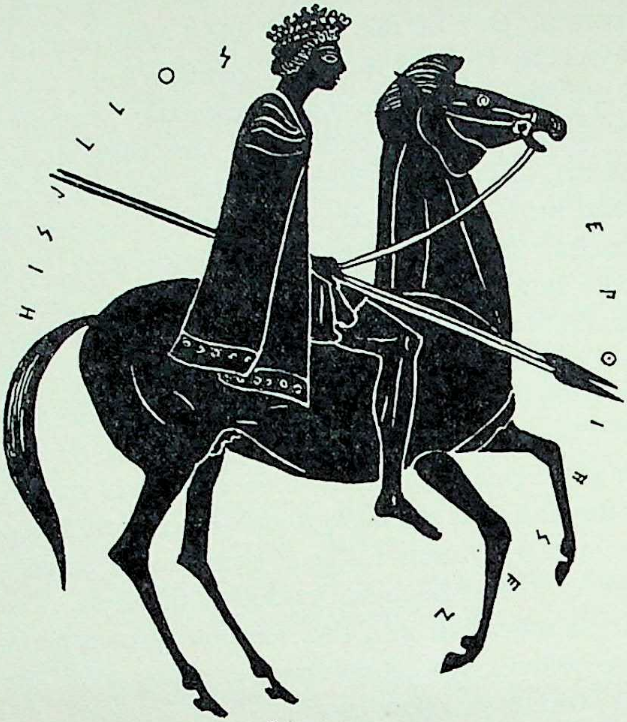

FIG 2 Athenian Black Figure Cup decoration signed by the potter Hischylos and painter Epiktetos—*c.* 600 B.C.

are wonderfully drawn and grouped together, full of life and vigour and movement. In contrast, a separate group of two stationary Greeks shows Diomedes having a finger bandaged. The figures are all shown as black silhouettes with the inner details as white lines, while the shields have areas of a lighter colour, probably either brown or red. The various characters have their names inscribed in a convenient space near to them, a practice which developed with the composition. Another interesting feature of this vase painting is the turning of the head to the front by three of the figures. Hitherto, as we have seen from the early Geometric work, the figures move across the picture and heads and bodies are seen in profile. So a movement begins to lead the eye into the picture which receives a great impetus with the introduction of the red figure vase in the 5th century.

Amongst the notable black figure works of the 6th century are the Ergotimos crater (the François vase), painted by Klitias, and the beautiful Vatican amphora by Exekias. The crater is divided into six main bands which are devoted to such subjects as – the Calydonian Boar Hunt, the Funeral Games of Patroklos, the Gods going to the Wedding of Thetis, Achilles pursuing Troilus, an animal frieze and a battle between pygmies and cranes. Exekias shows two scenes only in the amphora decoration. On one side is the Dioscuri and their parents, with Kastor having just returned from a gallop on his thoroughbred Sulapos, which is held by his father Tyndareos, while Polydeukes plays with his hound and the mother Leda offers Kastor a flower. A young male servant fetches a chair and a change of raiment. On the other side Exekias portrays Achilles and Ajax playing a game of chance during a lull in the battle. In refinement of drawing and harmony of composition and design, these decorations are superb. How wonderfully these two Greeks echo the shape of the vase. Exekias paints the flesh of Leda in white and her gown in a pattern of black lines on brown. The hound and the chair are also painted white, and white outlines the folds of the cloaks, hair and anatomy of the figures. The cloaks of Ajax and Achilles are highly embroidered with white, otherwise the figures are shown completely in black.

Towards the end of the Archaic period a new technique completely changed the style of vase decoration. The use of tonal contrasts with the black and white areas of earlier work developed into the red figure style in which the black glaze was relegated to the background and the figures were left in the rich red colour of the fired clay. This simple change in practice had more profound implications than would be imagined. The red figure tended to advance toward the eye contrasting with the depth produced by the background of the luscious black glaze. With this developed further interest in the exploitation of the third dimension in drawing. This had already begun by the simple turning of the head to the front. Now the device of foreshortening was introduced and the movement towards a fully plastic realisation of form given greater impetus.

The amphora design of the painter Euthymides at the end of the 6th century shows a youth putting on his armour aided by his parents. While his parents on either side face towards their son in the centre, the youth faces us and his left foot is shown foreshortened. As his head is turned to one side his left shoulder is shown larger than the right. This early example of red figure work introduces us to the innovations and freedom of the new style in which so much was achieved during the following century. Much more variety was now possible in composition and drawing. While the subjects are still mainly pictures of action the figures tend to turn towards us, while some are in profile and some with bodies frontal and legs in profile. As well as being seen from the front, figures are also seen from the back. Foreshortening was further developed and by purely linear methods the artist achieved a certain depth in his picture. Then shading, another innovation, was introduced, at first sparingly used and confined to a certain object such as a shield or vessel. It was done to suggest by modelling with brush strokes the roundness of the object, and was yet another step away from the flat, decorative and chiefly linear technique.

One of the leading artists of the early red figures period was Euphronios, whose crater picture of Hercules in battle with the Amazons illustrates perfectly the ability of the Greek artist to absorb new ideas and to exploit new fields while still retaining the best of tradition. While this rhythmic composition is principally linear in character and Hercules and the Amazons move across the picture, three of the figures show subtleties of drawing which belong to the new movement of study in depth. The Greek friend of Hercules steps diagonally across the fallen Amazon on the left. The painter shows with great skill the distance in depth between his two feet. The wounded Amazon in the centre has her left leg bent at the knee and so only the thigh is shown, the lower leg being hidden behind, as happens also to the right leg of the other wounded Amazon. The Amazon on the extreme right moves her right leg into the picture, and presents her heel towards us. Another point about this picture however obvious it may seem, is that it has many layers. Hercules is depicted in front of the Greek who in turn strides over the fallen Amazon. The shields are held in front of the figures and also serve to establish the plane in which the figure exists. This was altogether a remarkable achievement.

By this time other forms attracted vase painters. The drinking cup, a shallow bowl with two handles, was decorated with circular compositions on the interior and sometimes on the outside. There are also the small funerary vessels, *lekythoi,* slender and delicate in shape, covered with a white ground on which the artist painted the solitary figure of a mourning lover, sometimes also including the departed one. These are quieter more refined works and express the classical style in its purest form. The smaller vases of this period show scenes of everyday life of women, social visits, mothers caressing their babies, maidens with their friends, resting, dressing, dancing or playing music. The workman appeared, various occupations were depicted and the earthy humour which the Greeks invested in the satyrs, a personification of the animal spirits which exist in man.

There are then great changes in style and technique of vase painting, heralding the beginning of the classical period in the 5th and 4th centuries B.C. This must have been part of a much larger movement in sculpture and monumental painting, in which Greek artists acquired almost overnight a command of the human figure, which was delicately poised between the results of close observation and study and an arbitrary set of ideal proportions. It is in this perfect balance that the greatness of Greek art lies. While much of the sculpture of the classical period has survived, hardly any examples of monumental painting remain. What painting there is apart from vase painting, survives in the occasional small panel of marble or the Roman copies which were unearthed at Pompeii and Herculaneum. There are however, written descriptions of some great mural paintings and their technique. It is quite clear that the Greek painters had developed a full range of tonal painting, with highlights, intermediate tones, cast shadows and reflected lights. Apart from the accomplished drawing of the figure, there was also a suggestion of perspective by the gradual diminution of the figure. While backgrounds were simple, generally flat neutral tones, landscape or architectural features were sometimes introduced and the setting can clearly be identified as interior or outdoor. The colours used were a limited range of black, white, red and ochre, but painted, no doubt, with great taste and harmony.

Polygnotos is named as the first great painter and a description of his large mural painting of the Siege of Troy at Delphi, gives a large number of full size figures in an episodic composition. Another great artist was Philoxenos of the 4th century whose battle picture of Alexander the Great threatening the fleeing Persian King Darius, was copied in mosaic for a Roman villa at Pompeii a century or so later (and so preserved for us). This fine battle piece has all the qualities of a great and moving work of art. Apart from its exciting composition, with its turbulent rhythms and violent angular conflicts, there are subtle and moving portraits of individual heroics. There are a sufficient number of small panels surviving to show us that the Greek painter was proficient in all the branches of the art and had in fact reached heights of distinction in some of them. So the Greek painter, whether he worked on vase or cup, or wall or panel seems much nearer to the painter of today with his youthful enthusiasms, his striving for even greater expression, his searching techniques, and his ever free spirit.

He painted heroic epics, myths and legends, conversation pieces, romantic landscapes, still-life and portraits. About the time of Christ, Alexandria was a famed centre for the arts, and a number of portraits painted from life on wood panels have survived by the curious practice of incorporating these small panels into the mummy wrappings over the head of the body. The likenesses look convincingly authentic, these are real people such as one would see in the Mediterranean area today. There are also miniature portraits painted with great realism on gold-leaf behind glass.

It is tempting to think that the Greek artist must have produced something in the field of manuscript illustration although nothing has come down to us. There are two examples of work in other media which are very near to what we might expect in illustrations. The first is a mirror cover with a line engraving in a delightfully free and spontaneous manner, of Aphrodite and her son Eros, about 350 B.C. Made about the same time is the great silver tray found at Mildenhall in Suffolk in 1942, with its relief of wonderful dancing figures expressing the sheer joy of life with bodily vigour, with Pan, Okeanos and Dionysos, Maenads, Satyrs and Ocean nymphs, dolphins and tritons. Here is the splendour of the pagan world showing how the Greeks have succeeded in expressing the delight of the human figure in rhythmic movement.

## Chapter II

# MEDIAEVAL MANUSCRIPT BOOKS

The freedom which artists of the classical period enjoyed in the choice of subject-matter and individual interpretation of style, which is so inherent in the achievements of Greek art, was not to survive with the passing of that great epoch. With the rise of the Roman Empire and the decline of artistic standards, perhaps first experienced in the late Helenistic period, much of the technical discoveries, the fruit of the talent and skill of Greek artists was lost for good.

However with the arrival of Christianity and its eventual acceptance by the Roman Emperors, an entirely new and dedicated approach to the art of drawing and painting developed. In the centuries which followed the spread of Christianity across the Dark Ages in Europe, the Church completely absorbed the work of the artist within its service, so that throughout this period no other forms of art existed. The decoration of churches received strong encouragement under the reign of Justinian as exemplified by the early mosaics of Ravenna, and it would seem that much writing and illumination of books naturally followed. As Latin became the language of Christianity in the West, as Greek was in the East, there would seem to be links with the past in the development of the written book. It is therefore possible to trace the development of the written book from its roots in classic art.

In contrast to the freedom of the Greeks, the early Christian artist had severe limitations in his subject-matter which was the illustration and decoration of the Gospels, Psalteries and Prayer

Books. In style the limitations were governed by the need to tell the story of Christ in a simple but strong, convincing manner. The constant aim of the Church was to teach and this meant that the picture should appeal to all classes, the unlettered as well as the learned. Yet in spite of these limiting factors the mediaeval artist attained some remarkable achievements. From the earliest Christian times to the innovation of printing, the art of the book passed through many phases and it is now our purpose to examine these developments.

The vulnerability of the subject to destruction creates an immediate difficulty and makes our view of its development sketchy. Very little has come down to us from these early years of Christianity and what has, really belongs to the earlier classical period. There is an *Iliad* on vellum on the 3rd century, in the Ambrosian Library of Milan, and two Virgils in the Vatican of the 4th or 5th century. After this there is very little extant before the 7th century, but some of the examples of this time are so magnificent that a gradual development must have been taking place for many centuries. It is possible that much work was destroyed during the iconoclastic period which would account for the lack of books contemporaneous with the early mosaics of Ravenna. Or if not destroyed, they were hidden, to be looked at in secret and thus falling into a variety of hands not conducive to safe custody.

There is no doubt that books were written, illustrated and decorated partly for private study and enjoyment, and also for public ceremonial in the church. From the 7th century onwards sufficient examples have survived to give us an inkling of the considerable contribution to the graphic arts made by these early monks, who spent their lives working on books in the great abbeys and centres of learning. Their influence is apparent in all aspects of the book even long after Gutenberg. The study of the early MS. books is indeed necessary to the full understanding of such widely differing personalities as Blake and Morris. One can see how all the aspects of shape, design, lettering, decoration or illustration of books were the concern of these mediaeval craftsmen who worked so diligently in the service of the Church. During this period our written hand progressed from the capital letters of the Romans, through the uncials and minuscules of the Middle Ages to the national hands of the epoch which immediately preceded the invention of printing, and on which were based the design of the early type faces. The beauty of some of the uncial scripts and the humanistic and chancery hands is part of the glory of man's achievement in his desire to formulate and record his thoughts and beliefs. Matters of pure design and decoration were of much greater concern to the mediaeval artist than representation. There was, in fact, a movement away from the realism of the classical period. This was consciously done and probably ran parallel with the formal treatment of ceremonial in the Church. There was a return to a naturalistic representation in the late Gothic period but this marks the greater importance of secular works and the increasing realism brought about by the Van Eycks' invention of oil-painting. It would be a mistake to consider, however, that the mediaeval artist did not produce recognisable scenes illustrating the Old and the New Testament. Within the limits of his formal or stylised treatment the mediaeval artist was capable of work of considerable range. He has moments of great emotional feeling as for example in some of the scenes from the initials of the *Winchester Bible* which contrast with the gaiety of the *Utrecht Psalter* figures, and the wistful charm of the miniaturists of the late Gothic period. Essentially, however, he was concerned not with everyday visual appearances but with an established set of symbols. In its simplest form the recognition symbols of the four evangelists, St Matthew, the Angel; St Mark, the Lion; St Luke, the winged Heifer; St John, the Eagle, show how readily this treatment makes for clear understanding.

This understanding is perhaps the key to the methods of the mediaeval artist. He was conscious, like a good teacher, of the need for a picture in which the essential statement is conveyed with a clarity beyond any possibility of doubt. Thus the figures in his little scenes overacted tremendously, and with their positive and definite attitudes became easier to compose as a group. There was also the complex system of hand symbols. These are stylised gestures with the hand which carry the crux of the message, and underline the purpose of each figure in the picture. The hands thus occupy an important position usually in the centre of the picture. Here the custom must have been to follow certain ceremonial practices of the Church. The Blessing gesture in the Church of today with the two fingers raised to Heaven and the others directed to the congregation is an obvious example, but there must have been a whole range of others with clear and definite meanings. The use of these gestures was made with economy, so that in a group of figures, only one or two gestures were necessary and the hands of the other figures remained concealed in the ample garments of the times. This economy was also practised in the setting or background of the picture. A portico sufficed for an abbey or a city, a single bush for the countryside. There was thus no attempt to represent a scene, but as in our stage analogy, some token scenery to suggest the place. The halo was another device which had the double value of a recognition aid and immediately diverting the attention towards the central figures in the picture.

The first development of the manuscript book after the classical examples we must consider is the Anglo-Saxon-Irish style, which is found in the British Isles in the later 7th and early 8th centuries. In it a fusion of elements from widely differing sources produced a beautiful and rich style, which is quite unique, and nothing comparable was done elsewhere in Europe. As a result of the mission of St Augustine at the end of the 6th century, a centre of writing and learning was established in Northumbria, at Lindisfarne or Holy Isle. Here the classical traditions brought by Hadrian and Theodore of Tarsus became absorbed by the English monks, who were much more preoccupied with pattern and ornament and were familiar with the earlier Celtic motifs

The wonderfully involved interlaced ornament which can be so much enjoyed in the *Lindisfarne Gospels* was the result of borrowing from various sources. Some of the interlacing strapwork reminds us of the designs on ancient Celtic monuments, while the spiral patterns show a certain similarity to those on Roman mosaic pavements, and the interlacing of the strange bird and animal motifs can be observed in the decorations of bronze ornaments from Scandinavia. The only figures depicted in the *Lindisfarne Gospels* are the portraits of the evangelists and these show some acquaintance with classical traditions. There was an attempt to provide the saint with a setting and in the rendering of chair or throne a rudimentary understanding of perspective was displayed. Without doubt the monk who painted these pictures must have seen something of the work done in the East. It is a mistake to think of the great mission centres as being isolated, as much travelling must have been done from one centre to another. Thus, some of the earlier classic influences became absorbed into the dominant native style.

While the artist of the *Lindisfarne Gospels* was almost completely preoccupied with pattern and ornament, the artist of the *Book of Kells* showed a naïve interest in the creation of a scene with figures. Although pure ornament still dominated, figure drawing was an apparent novelty which continually delighted the Irish artist. The *Book of Kells* was produced some eighty years after the *Lindisfarne Gospels* which it resembles closely in form and general style. There are however, many more examples of figure compositions and light-hearted sketches of birds and animals. These often occurred in the text at the end of short lines, no doubt as space fillers, such as a charming scene of cats and mice at play, of strutting cockerels and peacocks and of a man about to mount his horse. This delight in the rendering of animals also occurred within panels in the areas of ornament at the beginnings of the chapters, and so also the artist delighted at putting in small figures and parts of figures. There are groups of heads occurring for no apparent reason within panels of ornament and in the

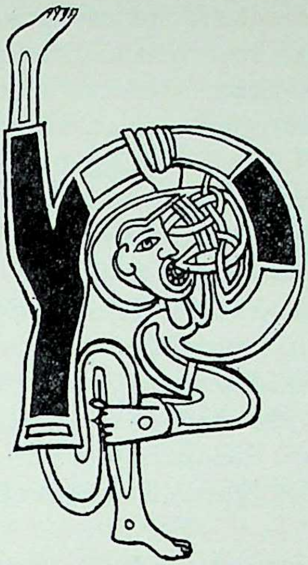

FIG 3 Initial Letter from the *Book of Kells*

portrait of St John, the artist was so intrigued by his painting of the figure that from the four sides of the ornamental frame which borders the saint, he extends two hands, two feet and a head. They were treated in isolation almost as part of the ornament but in such a guileless way that we accept them as part of the incidental background of the setting. For all his obvious pleasure in depicting figures, the artist was too strongly brought up in conventions of flat pattern to have much skill in them. They are far away from the simple but objective treatment of the figure in the *Lindisfarne Gospels*. It may be conjecture, but it would seem that the Irishman did not have the same opportunity of seeing examples of Byzantine work which the Lindisfarne artist must have had. In spite of this there are more leaves with figures in them in the *Book of Kells*; for example, apart from the saints, the figure of Christ occurs in three of the leaves. While one is meant as a straight portrait, two leaves have other figures representing a scene. There is the 'Temptation', with Christ on a rocky eminence repulsing the Devil, and another scene in which Christ is grasped by the arms by two men. This has been suggested as the arrest of Christ. Another representation is the Virgin and Child with panels of apostles or onlookers and angels in the corners. In this the Virgin is wearing the classic costume and it is painted in the purple and blue colours of tradition. Another development in the *Book of Kells* was the rather more elaborate initial letters on the text pages, occasionally three or four occurring on one page. They are sometimes based on the traditional Latin shape of the letter, sometimes on the uncial form and sometimes they are composed of animal, bird or even fish forms put together to make up the shape of the letter. This is done with great wit and humour. The uncial and half uncial letters of the text are almost the same beautifully written hand as in the *Lindisfarne Gospels.*

Another, though lesser example of Irish and Anglo-Saxon work is the *Book of Durrow,* a small book and with less intricate decoration. This was at one time considered another product of the monastery at Kells but of an earlier date than the *Book of Kells,* and is in very good condition. It is now considered to be English work since the Sutton Hoo treasure of Anglo-Saxon jewellery was discovered, as the design and decoration show much similarity. In the years that followed, many Irish and Northumbrian missionaries travelled to Germany to preach and convert, and they set up a number of mission centres. Thus the Frankish court showed an interest in the work of these missionaries. Charles, the son of the king, was friendly with Alcuin, a Northumbrian scholar priest, and on his succession as Emperor Charlemagne he set up Alcuin at Tours to instigate a reformed Bible and a new written hand. The Carolingian minuscule by which the hand became subsequently known, is the basis of all our written hands from that time and it eventually formed the small letters or lower case, of our type faces today.

Books now became plainer and the decoration was practically restricted to initial letters which tended to take on greater importance. This was the period (726–843) of Iconoclasm when the elders of the Church were against the use of pictorial images, and decoration, though not disappearing completely, was consequently greatly diminished. There were also fewer books produced during the period. But during the 9th century a new masterpiece was produced in the *Utrecht Psalter*. In this book the drawings which illustrate the text are quite different in style from any previous work. They are simple line drawings, very direct and lively, calligraphic in character and expressive. They are placed quite freely on the page without any frame and the backgrounds are left clear. This new work had much influence on artists of the time and the book itself was later brought to England where it was much admired and copied. The style of illustration was absorbed into the Anglo-Saxon style of which the Winchester school was the centre. Here, towards the end of the 10th century, was produced the *Benedictional of St Aethelwold,* one of the most important books of the time. This has full page illustrations which are set in elaborate frames or borders. While the handling of the figures is direct and simple in drawing and the heads are merely outlined in coloured inks, the costumes and settings are given a more finished treatment. There is none of the earlier Northumbrian influence in the design of these settings or borders. This seems to have ended abruptly in the 9th century, possibly due to the continual Danish invasion and eventual submission of northern England. What other influences there are in this work are more probably Byzantine. The Ottonian School which had direct links with Constantinople was the chief source of Byzantine influence which was however, only slight.

The next development in English art came with the Norman Conquest. Although great changes in language, literature and government were introduced, the French and English schools of illustration were developing on similar lines so that few immediate changes were adopted. But the Romanesque (or Norman) style which developed, became evident both in the heavy solid buildings and the monumental scale of the books. The most important English book of this time (late 12th century) is the *Winchester Bible*.

This was the work of many hands and shows at least two different styles. There is the free lively style somewhat reminiscent of the *Utrecht Psalter,* in which the figures are drawn in outline in coloured inks, and another more static and classical style which can be linked with Byzantine influences. In the *Winchester Bible* the illumination consists of very large initial letters, some of which extend to the whole length of the page and there is more decoration in their framework. These initials are sometimes repeated in pairs and contain scenes from the Old and New Testaments, incorporated in the counters of the letters. The figures have the curious bent head posture which we associate with this period. It is sometimes considered to be the result of composing groups to fit in a circular space, but not all the figures are treated in this way and it is probably a mannerism of the Romanesque School. This curious posture is also present in the Bayeux tapestry, which was produced about the same time, and which in an extremely graphic way tells the story of the Norman invasion and the events which led up to it. While the figures, which are depicted in embroidered wools sewn onto the linen, are simply drawn, they are lively and expressive. The background remains clear and there is lettering explaining the characters and their surroundings. The settings of town, abbey, or ships at sea are very simply embroidered but essentially clear to understand. There is some evidence to suggest that the main drawing and design is the work of an English artist from Canterbury.

Towards the end of the 12th century gold leaf was introduced in the manuscript book, with much greater effect than had previously been possible, with the application of liquid gold powder. Books were not entirely the province of the Church and secular works became more common. Books also at this period appear to contain more examples of battle scenes, some of them magnificent compositions full of realism, and the well observed actions of cavalry and foot. There had been, from classical times, the occasional herbal or bestiary and now books on medicine or scientific works began to appear. These were often given a similar decorative treatment to that used in service books of the Church. A treatise on surgery by Roger of Parma shows several small pictures on the page, some of which are scenes from the Passion, while the others are directly related to the text and show a doctor treating a variety of patients for various disorders.

With the 13th century the Gothic style began in France and a great change took place in the technique of illustration and the type of book made. The large service book was still produced, but so was a smaller kind for the more private devotions of nobles. The Bibles tended to have much smaller miniatures. Although the initial letter was the chief feature of the decoration, and with its enlargement the little scenes or miniatures became more important, the letters developed tails which tended to elongate and eventually to enclose the text as a free type of border often of ivy leaf design. Small figures now appeared in the margins.

However, a greater change was on the way, and by the end of the century the elongation, pointed arches and delicate tracery of Gothic architecture were often introduced into the framework of illustrations, while in the costume of the period the women wore their steeple head-dresses and the men wore long pointed shoes. There was also a greater development of the marginal drawings or drolleries, which tell us much of everyday life of the time. These have no apparent connection with the text and seem to be a reflection of the artists own personal experience.

In England during the 13th century Matthew Paris continued the outline tradition of drawing, and he set up a school of illumination at St Albans. The 'Madonna and Child' from his *Historia Anglorum* is particularly fine.

For the next two hundred years the work of French artists was predominant and there were great developments in technique. The miniatures, sometimes full page illustrations, were drawn and painted with great skill and realism. From the formal gold leaf pattern background which accompanied scenes in the 13th century, a new conception of setting was achieved by painting the distant backgrounds, the building of a town and the interiors of dwellings. In the 15th century this realism received further impetus by the achievements of the Van Eycks in oil painting. The development of the landscape background is particularly interesting in the manuscript book as the tendency was now to regard the miniature as a window through which one could look out on the distant hills, and there was a corresponding tendency to separate the border from the miniature by a contrast in its aspect. Thus in the border we are persuaded to have short vision and to look at and enjoy in minute detail, paintings of flowers and insects of small size needing a close focus. In the miniature, however, the figures are in the foreground and the sweep of field and forest is terminated by a range of hills and sea or great river. Both border and miniature were painted as realistically as possible. In some of the best miniatures there is also a fine sense of the luminosity of sky and its effect on the landscape. It may well be that the miniaturist had a considerable influence on the development of landscape painting. Figures also have greater realism and more obviously show evidence of observation and study from life. The artists were now no longer members of the Church, but lay specialists and they began to sign their names on the manuscripts. One of the earliest artists was Jean Pucelle, whose *Bible* and his *Belleville Breviary* show the beginnings of the new realism.

Some of the best work done at the beginning of the 15th century which is the climax of the period, was for the private prayer book of the great nobles. One of these is *Les Très Riches Heures du Duc de Berry* which was the work of Pol de Limbourg, assisted by his brothers. The delicacy of the figures and the beauty of the colouring in the background settings is superb. Other artists working during this period were Jean Le Tavernier, Simon Marmion, Philippe de Mazerolles and Alexandre Benning, Jean Bourdichon and the anonymous artist of the *Oxford*

*Book of Hours.* But the greatest figure of this period was Jehan Fouquet. His *Hours of Etienne Chevalier* and his Josephus's *Jewish Antiquities* are his greatest achievement. Apart from Books of Hours, volumes of romantic verse such as the *Decameron,* were written and illustrated, often with a portrait of the patron. These books were regarded as personal treasures, small enough to be carried about with them on their travels, for continual enjoyment and pleasure. Other notable works were *Bedford Hours* for Anne of Burgundy, wife of John, Duke of Bedford, and the *Hours* of Anne of Brittany by Jean Bourdichon. For atmospheric sense of light on landscape and poetical conception *Le Livre du Cuer d'Amours Espris* produced at the court of René of Anjou, 1470–80 is the climax of the achievement.

In Italy the achievements of the artists of the book rather dragged behind Flemish or French work until almost the exact time of the invention of printing. Gothic art generally did not influence Italian art very much and there was a much greater feeling for the Byzantine sources. A large number of different kinds of books were produced, devotional books, law books, books on medicine and works by such poets as Dante. They were highly decorative, sometimes with over-elaborate borders, and the miniature tended to be of rather less importance than in French work. A masterpiece produced at the Este court in Ferrara was the *Borso d'Este Bible* with miniatures by Taddeo Crivelli and others very much under the influence of Piero della Francesca, active in Ferrara at that time. Even after the invention of printing, written and illuminated books were produced for great nobles and other wealthy patrons well into the 16th century. Some of the miniaturists no doubt designed woodcuts for the early printers although these works were never signed.

## Chapter III

# THE INVENTION OF PRINTING

While its origin is still obscure, the invention of printing from movable metal type is usually credited to Johann Gutenberg of Mainz, in *c.* 1450. This perfection of a method of printing words at once created a new vista of popular learning. Coming at a time when there was a great thirst for knowledge and interest in the ancient classics, the new invention made possible the production of a book in a matter of days in contrast to the years of toil hitherto spent by scribe and illuminator. And new ideas and knowledge in philosophy and the natural sciences spread rapidly in the growing world of scholarship. Thus the demand for books of all kinds multiplied and gave impetus to the perfection of the art of printing. Gutenberg's work, indeed, could hardly have been better timed.

What was the actual invention that became epoch-making? All the various ingredients were known many years before. As far back as 1423 (to the Buxheim print of St Christopher) a method of printing words and pictures onto paper was in existence. The woodcut, as this method was known, was by this time already well established. As for the earliest recorded example we must go to China, as far back as A.D. 828, for the Diamond Sutra, as this early Buddhist illustration is known, which was the earliest *dated* print. Its technique suggests a set of conventions and method already established for many generations. During Roman times and right through the Middle Ages the wood-block was also used for printing designs onto fabrics.

The woodcut prints which were sold to pilgrims at the shrines

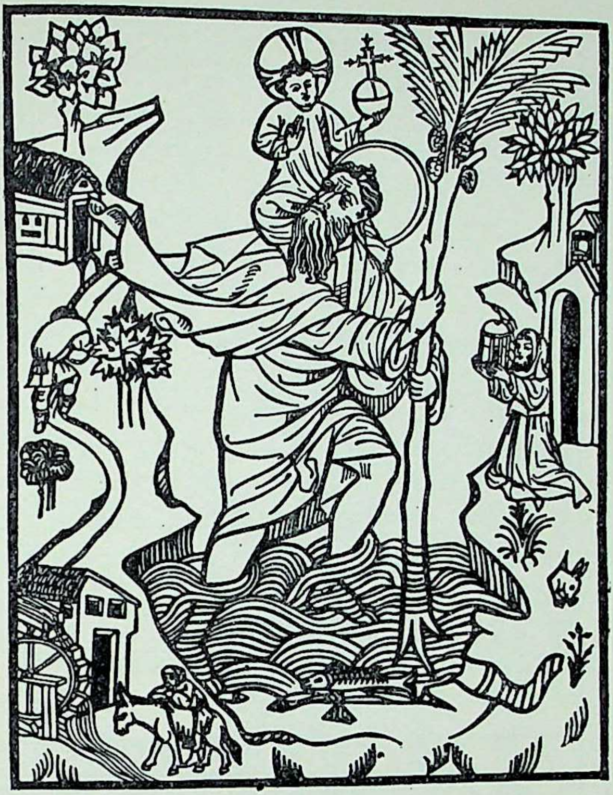

FIG 4 St Christopher, Pilgrim Print from Buxheim, anonymous woodcut

of the various saints had the illustration and lettering cut on the same block. They were printed by inking the surface of the block, placing a sheet of paper on top, and rubbing the back of the sheet. The ink was thus transferred to the paper. This method of printing allowed only one side of the sheet to be used. The cutting of the lettering on the block was an extremely tedious task, as in all forms of relief printing the printed parts are the retained parts of the original surface while the non-printing parts have to be cut away. These early Pilgrim prints were sometimes collected and bound together, thus forming the first printed

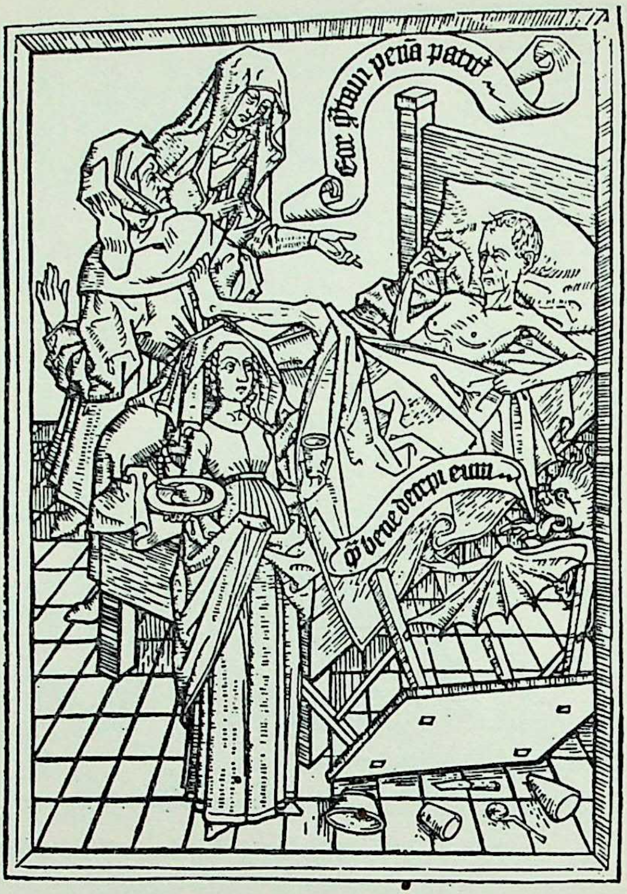

FIG 5 From the Netherlands Block Book, *Ars Moriendi,* anonymous woodcut

books. Books were then developed in a more continuous form in which pictures and their complementary text were cut on wood-blocks, each representing a complete page. These are the Block Books, as they are known, which were still being produced some years after Gutenberg's invention. One of the finest of these is *Ars Moriendi* (the Art of Dying well, a moral tale) printed in the Low Countries in 1460.

However, to return to Gutenberg's invention of casting individual metal types for each character of the alphabet, the essential fact is that once a punch or die was cut in the shape of the type character, this was stamped into soft metal to provide a mould into which molten lead could be poured, which cast the piece of type in a matter of seconds. Thus, using only one mould for each character, hundreds of pieces of metal could be produced in a very short time. When properly distributed and set out in an appropriate case (which has hardly changed to this day), a printer could rapidly compose type to form words, lines and pages of a book, and by using the newly developed screw press could take a hundred impressions or so a day. This is the first example of a rationalised mass production technique, and even today books are printed in this way except that the hand setting is now mechanised.

In spite of the startling innovation of this method, Gutenberg at first kept the process secret and, no doubt for financial reasons, his printed works (mainly Bibles) were produced as frank imitations of the manuscript books. In fact, the initial letters and various marginal decorations were hand drawn on the printed page. Only the body of the text matter was printed, and the design of his type so closely follows the current written hand of the illuminators that it requires a very close examination indeed to identify a page as printed. Gutenberg did not use the woodcut which could very conveniently be printed with the type, but as his great invention became known and printing gradually spread across Europe, other printers began to use them to enliven and enrich their texts. As with the Pilgrim prints these woodcuts were hand coloured on the impression by using thin transparent washes of water-colour. Another popular use of the woodcut was in the manufacture of playing-cards which was highly developed about this time. The ephemeral nature of this use of the woodcut accounts for the small number of examples which have survived, but some excellent designs were evolved in Germany. The designs tend to be simple and symbolic, and by their very nature easily identified. Colouring was also a very important factor in their production, and there is some evidence of a stencil process being used.

In Germany and Italy the woodcut developed rapidly as a means of illustration, and artists and engravers produced a high standard of work. One of the earliest illustrators known by name, among so much of the early work which is anonymous, is Erhard Reuwich, whose journey with Breydenbach to the Holy Land in 1483 is recorded in the latter's *Peregrinatio in Terram Sanctam* printed at Mainz in 1486. The illustrations of people and scenes have the authentic flavour of objective reporting as well as being aesthetically satisfying. Some of the views of cities may have been somewhat imaginatively handled, but on the whole the book is an honest record. The qualities of Reuwich's work can be typified as that of most German work, a more realistic approach, perhaps more dramatic light and shade than, say, the illustrators of Florence and Venice.

A notable book printed in Nuremberg in 1493 by Anton Koberger, *The Chronicle,* an outline of history and geography, was illustrated by a large number of woodcuts of kings, dukes, and other notable rulers and views of cities in a rather simple diagrammatic style. Many of the woodcuts are used more than once, to illustrate other kings and rulers. As the practice of hand colouring allowed changes to be made, this was not so very important as at first it would seem.

The woodcuts are by Michel Wolgemut and his pupil Wilhelm Pleydenwurff, and are good examples of the work of the early period of printing. It is the work of another pupil of Wolgemut, however, which stands out as an example of the heights of expression which could be reached by woodcut illustration. Albrecht Dürer was born in Nuremberg in 1471, and apprenticed as a painter to Wolgemut. After his time with his master had expired, he set out on his student travels through Basle, Strasbourg, and Colmar, where he met the brother of the great engraver, Martin Schongauer. He later travelled to Italy in 1494, and again in 1506. In 1495 Dürer settled down in Nuremberg, married, and began a great series of woodcuts which, with a large number of paintings, drawings, and some copper engravings, kept him busy for the next ten years. The most important of the woodcuts were three series published as separate books, 'The Apocalypse', 'The Great Passion', and 'The Life of the Virgin'. These are the finest illustrative works in the form of the woodcut. Dürer's draughtsmanship, his great love for humanity, and his interest in all forms of natural history, give his work a power of expression rarely equalled and never excelled. His powers of composition and his visual imagination were considerable, his draughtsmanship superb, and his interest in the minutiae of natural history compel us to admire not only his grand design as a whole, but the detail of the particular as well. After his second visit to Venice in 1506, a period lasting a year and a half, his work became rather more influenced by the new techniques of Italian painting. During this visit, not only was the aged Giovanni Bellini still alive, but so was Mantegna, Botticelli and Leonardo, while the young men Raphael, Giorgione, Michelangelo and Titian were becoming established in their careers. This was indeed the time of the high peak of Renaissance painting in Italy, and Dürer could have only been stimulated and inspired by what he saw. After this period, there is more stress in his work on formal qualities in the composition of his woodcuts, and greater realism in his drawing. In the last series which he began in 1509, 'The Little Passion', the tonal effect is darker and the three dimensional effect quite extraordinary. This is much more intense in feeling than the earlier work, and the story of Christ (as it unfolds in the thirty-six woodcuts) comes to life and is presented with even greater feeling and compassion.

Some mention should be made of the craftsmen who cut the designs after the artist drew them on the wood-block. The Formschneider, as he was called, had been known for many generations and the forms, as the wood-blocks were called, were used for printing designs on fabrics before artists saw the possibilities of multiplying their drawings by printing woodcuts on paper.

The Formschneider could be allied with the wood carver who, in Germany, created a tradition of fine craftsmanship which she has never lost. One of these men was Hieronymus Andrea, who cut many of Dürer's blocks; another was Hans Lutzelburger who cut Holbein's 'Dance of Death'. These craftsmen should be mentioned, particularly, as having achieved with a miracle of skill the reproduction of the spirit and feeling of the original drawings.

The early woodcuts of the Incunabula are mostly in an outline technique which made colouring the prints by hand the usual treatment of enrichment. The washes of clear bright water-colour gives them a lively appearance, and when seen without them they do have a rather bare look. Dürer's work however was so rich in tone and pattern that it almost took on a quality of 'colour' on its own. These woodcuts were never hand coloured and after this time the practice tended to fade out.

Towards the end of his life, Dürer was employed with many other artists in work for the Emperor Maximilian, chiefly of a nature we would term today as pure propaganda – as in 'The Great Triumphal Car' (a picture printed from eight large blocks which depict the Emperor being drawn by four horses and surrounded by twenty-two maidens labelled as the Virtues). Other works were intended to glorify his knightly valour in various military engagements (largely fictional), and to uphold with pomp and majesty the idea of the throne. In this great work Dürer, not perhaps without cynicism, produced a beautifully decorative composition possibly influenced by his Italian visits. In his later years Dürer became increasingly interested in geometry, measurement, and proportion, producing books on these subjects and also one on fortifications which seems to recall the interest of Leonardo in the same subject.

Among other artists working with Dürer in Germany was Hans Sebald Beham, who produced a series of the Planets showing the various activities on earth which were supposedly governed by astrological influences; Hans Burgkmair, who followed Dürer's style very closely; Hans Baldung Grun, Lucas Cranach, and Albrecht Altdorfer, fine painters as well as illustrators.

Urs Graf in Switzerland and Lucas Van Leyden in Antwerp also worked in the manner of Dürer.

Of a later generation is Hans Holbein, who went from Augsberg to Basle, thence to Antwerp, and eventually – through his friendship with Erasmus at Basle – to England, where he immortalized the court of Henry VIII in his fine series of portraits.

Holbein's great work in the field of the woodcut was 'The Dance of Death' produced for Froben in Basle, probably in about 1528 (the year of Dürer's death) although not published as a book until 1538.

The blocks which comprise this book are approximately 2½ in. x 1¾ in., but in this small compass are some notable compositions. They vary considerably in mood from the contemplative ('The Astrologer'), the violent ('The Robber' and 'The Soldier'), the lyrical ('The Ploughman'), to the hilarious ('The Abbot').

Probably the most powerful designs are those in which there are only the bony figure of Death and that of the principle subject, the two figures interwoven with great ingenuity and consideration for balance of design. Notable examples of these are 'The Mendicant Friar' and 'The Gentleman'. In some of the compositions Death is accompanied by another of his fellows, as in 'The Waggoner' and 'The Pedlar', and sometimes by a small devil, as in 'The Counsellor and the Gamesters'.

With its sardonic humour and dramatic power, the series as a whole is a remarkable document. It is an expression, at once forceful and pertinent, of the great changes that were taking place in political and religious life which, with the Reformation, spelt the end of the Middle Ages and the beginning of the new epoch of the individualist world.

Because of the political unrest in Mainz, many of the younger men set off to work elsewhere, some to Italy, some to France and Spain, where they set up presses usually under some noble's patronage. Two such men were Sweynheim and Pannartz who

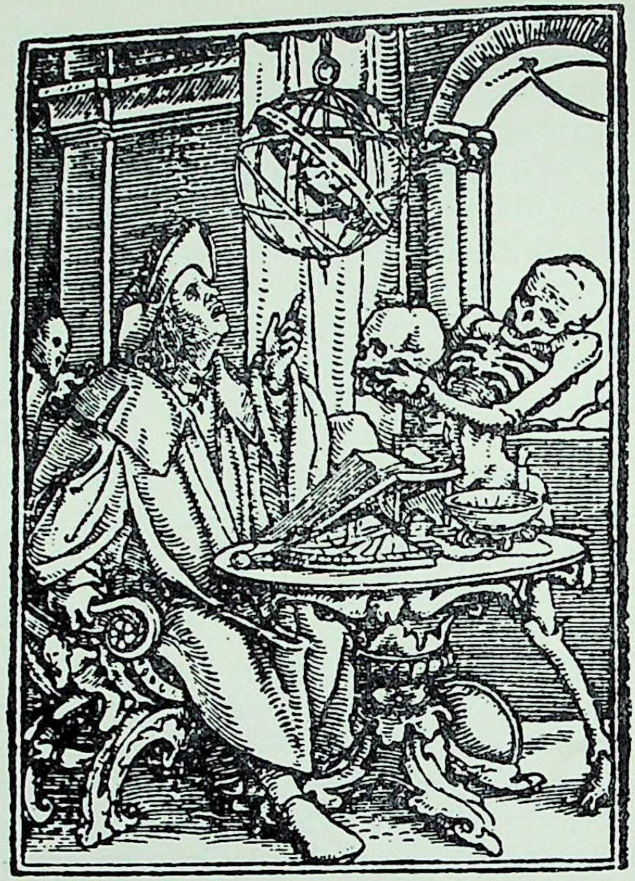

FIG 6 The Astrologer from *The Dance of Death,*
woodcut by Hans Holbein

began a press in the monastery of Subiaco near Rome, where many of the monks were German.

Most of the books they printed were not illustrated, although the first, a series of prayers, was with metal cuts of The Passion. They did however, make a contribution to the development of type design. As the Italian taste was for a more rounded letter form in the writing of the scribes, a style known as humanistic had developed over the years from the Caroline minuscule hand. On this form of calligraphy Sweynheim and Pannartz based their

Subiaco type – more rounded than the angular, condensed, Gothic type of Gutenberg – and so a step towards the development of a so-called roman type was made.

Another German in Venice, John of Speyer, developed a roman type but used Gothic types as well. It is however to a Frenchman working in Venice to whom we look for the finest example of roman type. Nicholas Jenson, born at Sommevoire, was for a time master of the Royal Mint at Tours. He is said to have been directed by Charles VII to Mainz to learn the art of printing. While he was away in 1458 the king died, and his successor was unsympathetic to his mission, so Jenson settled in Venice with other printers from Germany. Jenson's type has been the standard on which all the most notable roman types were subsequently based.

In the main, printing in Italy was of two categories, printing for the scholar in the university towns, in which great interest was taken in printing the classics in Greek, and in Florence where popular literature of the day was printed. The woodcuts used towards the end of the 15th century were generally of a different style to those of Germany we have hitherto considered. Those produced in Florence have a high decorative quality; a prominent border of leaf or simple geometric pattern, and the solid blacks into which a white line technique was introduced, give a richly decorative effect to such books as Frezzi's *Quatriregio*. The drawing is lyrical rather than objective, and though the work is anonymous it reminds us of the work of the lesser painters of the time, perhaps students or assistants working in the manner of the masters. In the *Contrasto,* with its scenes of everyday life in Florence, the elegance of the drawing somewhat suggests the work of Botticelli.

In such examples of Italian work, there is more feeling for decoration and design, the page of type is generally lighter in calibre than in German books, though the actual cutting of the block in its detail is much inferior. The woodcuts used by the printers of Venice, however, vary somewhat in style from the

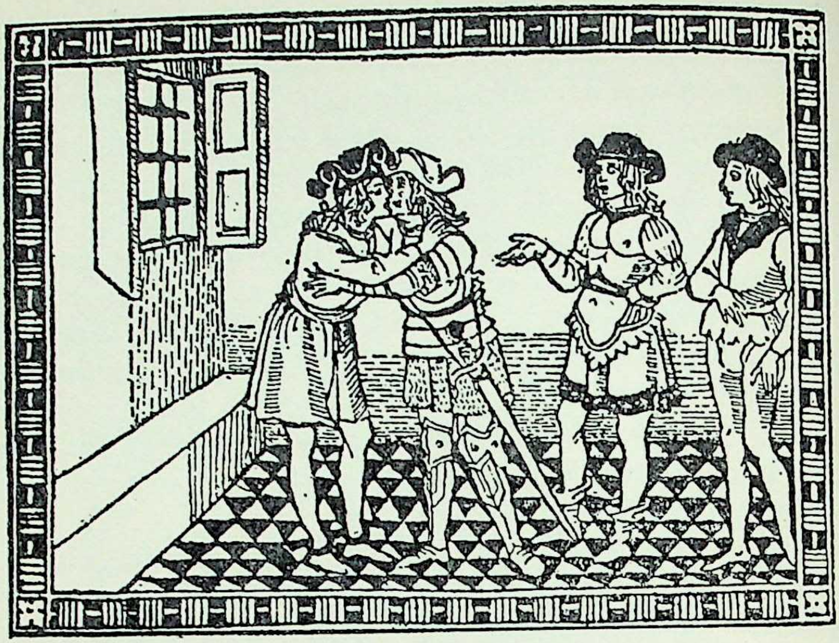

FIG 7 Illustration from Pulci's *Morgante Maggiore*, anonymous woodcut, Florence 1501

Florentine work. In Ketham's *Fasicola de Medicina* printed in Venice in 1493, the work by an artist who was reputed to be related to the Bellinis, is more objective and displays much stronger draughtsmanship. This is not to deny it decorative qualities; in fact Venetian work is particularly noted for the harmony of the page; the type, layout, and woodcut, being conceived as a unity. The most noted example of this is Colonna's *Hypnerotomachia Poliphili,* the masterpiece of that great printer of Venice, Aldus Manutius, produced in 1499. The contemporary love poem in which love of womanly beauty and architectural appreciation are rather improbably mixed, nevertheless provided excellent opportunities for the artist and for the beautiful all-over design of the book by the printer. Aldus Manutius (Teobaldo Manucci) was a scholar-printer who did much to improve the production of fine books. He founded the Aldine

Press which printed books in Greek, as well as developing the production of small pocket editions of the classics. He employed Francesco Griffo to cut the punches of two fine type faces which are still popular today for book texts, Bembo and Poliphilus, the latter for the Colonna. In 1501, he printed a Virgil in a small sloping type which is known today as italic. This was based on the cursive hand of the time and became popular, particularly for the printing of verse. At the present time, the custom is to use only the odd word or so in italics as a means of emphasis, but Aldus' purpose was partly economic, as these small octavo editions were sold for a modest sum, and the condensed nature of italic type allowed more words per page.

An interesting point to note, in this connection, is that the capitals were still in roman, i.e. upright. Italic capitals were developed some years later by Blado. The editions printed of the various books were small (500) by our standards, but Aldus encouraged scholars to edit and proof-read his work, and the texts were particularly distinguished. His work in the field of publishing and printing of books is without doubt the most satisfying in aesthetic quality. It seems that Aldus caught and expressed the true spirit of the Renaissance perhaps more fully than any other printer of his time.

In England, William Caxton was the first to set up a press and print books in English. He was a wealthy merchant whose business led him to live in Bruges, and later in Cologne, where he learned the craft of printing. A man of considerable ability, taste and learning, he translated many of the books he printed. His first book printed in about 1475 in Bruges was the *Recuyell of the Historyes of Troye*. A year later he established his press at Westminster, in the precincts of the Abbey, where the first printed book in English to bear a date was produced in 1477, the *Dictes or Sayengis of the Philosophres*. Nearly a hundred books were printed before his death in 1491. Many of these were illustrated with woodcuts which have a certain rough charm, though of course very inferior in technique to the best German, Italian or French work. But as time went on English woodcuts improved and were used more frequently. In *The Myrrour of the World* Caxton used eleven woodcuts and many others were used in 1483 for the second edition of *The Game and Playe of the Chesse,* work of a higher standard. One of his best achievements was the second edition of Chaucer's *Canterbury Tales.* An edition of Aesop's *Fables* in 1484 had 186 woodcuts which may seem to have been too rapidly executed. In 1485, Sir Thomas Malory's *Le Morte d'Arthur* appeared as well as Caxton's larger work *The Golden Legend.*

There was a good deal of trade at this time between the early printers in type and the various impedimenta of printing, and it is possible that some of the woodcuts were bought from Continental printers though most of them appear to have been specially cut for the English editions. No doubt Caxton retained his connections with Cologne and Bruges, and furthermore he brought from Cologne, Wynkyn de Worde, a printing craftsman to manage his press. Wynkyn served his master faithfully, and succeeded to the press on the death of the owner in 1491. He continued to issue new editions, some of them transcending Caxton's earlier ones, and probably his finest work was *The Polychronicon* (earlier translated and printed by Caxton), for which he used a new type face and brought the work up-to-date. Although he took over the business and moved to Fleet Street in London, eventually printing rather more every day work than the fine editions of Caxton, he remained loyal to his master, generally improving his work, and always incorporating Caxton's mark in that of his own. Caxton used type of a gothic kind, but rather more rounded than the angular style of Gutenberg. He was continually experimenting and trying to improve his type faces, and no less than eight different versions can be identified. Through Caxton's influence, other presses were set up at Oxford and St Alban's, the latter by a schoolmaster friend of Caxton, and printing grew to become an established trade in England. The work was still mainly that of book production, the early printers performing the editorial side of publishing, making translations when necessary, and as Caxton did, writing additions to existing texts to bring them up-to-date.

The woodcut gradually came into more common use in England, and no doubt was executed by English engravers. They have, however, remained anonymous, and there is no certainty that any work was actually done in England as it is indistinguishable in style (though not perhaps in quality) from the work done on the Continent. There are examples where Continental work has been directly copied for an English edition. Richard Pynson, who began printing in London before the end of the 15th century, produced an English version of Brandt's *Ship of Fools* which had previously been printed by Johann von Olpe at Basle, in 1497. This original version had woodcuts rather doubtfully attributed to Dürer, and these were copied in a more simple technique in the English edition. Pynson was also the printer responsible for introducing roman type into England.

Many years later, in 1563, John Day printed his famous Foxe's *Book of Martyrs,* with woodcuts which in quality equal the best work being done at the time.

There was one particular type of work in which the woodcut was used with great variety and skill in design, and that was the printer's mark, a device used for distinguishing their work. Fust and Schoeffer, who took over Gutenberg's press, first adopted a design of two shields containing their initials, and the practice of a readily identifiable device was universally followed by other early printers. The early designs were similar in style to the merchant's marks of the time, used to identify their goods. Caxton's mark contained his initials and also a device which was probably used by him in his earlier days as a mercer. The orb and cross design of J. de Colonia of Venice, also used by Jenson and in variation by many other printers, is another example. Later, more use of heraldry was made, and then the use of a rebus or punning design. Examples of this include the design of Le Noir with the black figures, and that of Richard Grafton –

a cask or tun, and the graft of a tree. While some marks remained simple and easily identifiable, such as the anchor and dolphin of Aldus Manutius, as time went on there was a tendency towards more complicated illustration. The beautiful device of Christopher Plantin, of Antwerp, of hand and compasses with its decorative border, and that of John Day, depicting the printer pointing to a skeleton, indicate the range of development. The simple device has remained in use to this day, chiefly by publishing firms, and is often the only pictorial element within the book, a small design incorporated in the title-page or with the colophon.

After the middle of the 16th century, the use of the woodcut gradually declined and was finally superseded by the copper plate engraving as the usual method of illustration. Almost the last artist of note is the German, Jost Amman, active about 1560–70. His series of prints showing various trades and professions are particularly interesting to us as they include a formschneider cutting a wooden block, an illustrator, and a metal engraver, as well as views of a printing room with press and compositor, in addition to papermaking and bookbinding. Although the wood-block could be locked up in a forme and printed with type, while the copper plate engraving needed a separate printing in a roller press, this factor did not seem to be of great importance in view of the great change of fashion in art in the late Renaissance, with its insistence on greater realism and detail. The copper plate engraving was better able to express the new mode, and proved more acceptable to the changing taste of the times.

From this time onwards until the 18th century, when the wood-block comes into its own again under Bewick, the woodcut is used mainly for typographic ornamentation, such as initial letters, borders, head and tailpieces, much of which shows very fine craftsmanship. A certain amount of crude work, however, was continued in the form of illustration to broadsheets and ballads sold in the streets by pedlars. These have a robust and naïve charm of their own, and the style persists right through the years up to the middle of the 19th century. Even Hogarth was conscious of this demand of a cheap and popular market, and had some of his copper engravings rendered in this simplified and cruder technique on wood for the street-hawker.

## Chapter IV

# COPPER PLATE ENGRAVING

## 15th–18th century

Although engraving on metal was practised for centuries by goldsmiths and armourers for the purpose of ornamenting and enriching the surface of their works, it was not until the middle of the 15th century that prints were made on paper. This may have been occasioned originally by a need to record the designs carried out. But this was the time of a great desire to print books and other works, and paper was becoming easier to obtain. The incentive which resulted in Gutenberg's invention worked in other directions and in Germany many engravers were producing prints from metal by 1450. The earliest dated print is that of 1446, one of a series of 'The Passion of Christ', the anonymous engraver being known as the Master of 1446. The work of the Master of the Playing Cards, another anonymous German, may have been even earlier than this by several years. Many other anonymous Germans produced prints, chiefly of religious subjects, the most accomplished being the Master E.S. In Germany the first engraver on metal known by name is Martin Schongauer who was a sensitive artist rather than a craftsman like the earlier men. He developed a fine technique of engraving with a strong expressive line and delicate gradation of shading. In his print, 'Christ Carrying the Cross', the composition of the procession to Calvary is full of interest. It begins in the distance on a pass between two great rocky piles, makes its way to a sharp bend at which the central figure of Christ is shown stumbling under the weight of the heavy cross, surrounded by soldiers and other figures, then turns and makes its way again into the distance climbing up to a higher level.

In the angular arrangement of the cross and the soldier's lances and in the grouping of the figures, there is a most lively sense of movement. The whole composition is however, constructed around the central figure, and in a way serves to frame the poignant expression on the head of Christ which looks towards us as if we were spectators of the scene. There is considerable realism in the handling of the individual figures and apart from one or two turbans as a concession to the East, they might have been people of Schongauer's own town and times. This liveliness and realism is of course a particular feature of Gothic art of northern Europe, and it developed further through Dürer to reach its peak with Brueghel.

Italian work did not develop in this way but was an expression of the classic ideals of the Renaissance. The earliest example of an engraver known by name is the goldsmith, Maso Finiguerra, whose niello work led him to engrave for print-making. In niello work silver or gold is engraved in line then filled with a black substance which gives a strong black and white effect similar to a line engraving. The subject-matter of much niello work is pictorial rather than ornamental, and it continued to be produced until the 16th century. At the same time engravings by the same craftsman were produced, obviously for printing. Of the engraving of Florence there were generally two distinct styles, the Fine and the Broad manners. Finiguerra led the Fine manner studio. This style is characterised by much cross-hatching and fine gradations. The Broad manner which was the product of another studio whose leader is unknown, is expressed more like an open style of pen drawing with wider shading. The work of both studios comprises a variety of subject-matter in which biblical illustrations, contemporary portraits and fancy allegorical subjects all had their place. There is one example of Florentine engraving outside these two groups, a plate by the renowned artist, Antonio Pollaiuolo, entitled 'The Battle of the Naked Men'. This work is an artist's exercise in technique, but in spite of its artificialities, it contains much for us to admire. Pollaiuolo displays his patiently acquired knowledge of human anatomy drawn in a free and expressive way. When this is combined with a formal arrangement of figures within the picture frame, the result is both exhilarating and satisfying. The background of the battle is an arrangement of growing corn (maize) and vine, treated decoratively rather as a backcloth on a stage. Indeed the composition has a definite stagy look, although it makes us wonder at its author's ability and wish that he had pursued the medium further. But alas, this is his sole excursion which can be authenticated. By far the greatest number of early engravings executed by a renowned painter come from the hand of Andrea Mantegna. His work is varied and ranges from excursions into antiquity, allegorical subjects and scenes from the Passion of Christ. But of his known twenty-five plates, much of the work may have been by another hand engraving from the master's original drawings. This is a point which had a great bearing on the development of metal engraving. The extreme discipline imposed by the physical handling of the plate and the graver is in itself sufficiently exhausting to make the creation of the original work as well almost too much for one pair of hands. With few exceptions the work tends to be divided between the master, usually an established painter, and his interpreter on the plate, often a student or assistant trained by the master. For example, Rubens set up a large studio of engravers in Antwerp to reproduce his paintings on the plate, Rubens himself supervising the work and perhaps making corrections and improvements during the course of the engraving. This division of labour was of course necessary in order to achieve the vast output of prints which developed in the 17th and 18th centuries. Engravers could concentrate on technique and the acquisition of extreme skill in interpretation, whilst the master was relieved of the tedium of copying an already completed design.

However, in the early period of engraving at the beginning of the 16th century, after those already mentioned, there were two artists, Dürer and Lucas van Leyden, who worked their plates largely by themselves and produced original work on metal. Dürer, it must be noted, was the son of a goldsmith and inherited a craftsmanship in metal which was enhanced by his own great passion for drawing. It is generally accepted that Dürer, who was born into the Gothic tradition in art, was the first great German to be influenced by the Renaissance and worked towards the idealised beauty of the Italian painters. His 'Adam and Eve' is an obvious attempt to apply classic proportions in the human figure. Dürer became increasingly interested in the underlying theories of an ideal canon of proportions, as in Greek sculpture and architecture, but this did not cause him to lose any of those fresh and rugged qualities which are the result of a passionate observation of nature. This is perhaps more noticeable in the great beauty of his architectural backgrounds which form such an integral part of his composition. In the plate of 'St Anthony Before the Town', the grouping of the buildings, great houses, castles, churches and cottages perhaps somewhat reminiscent of Nuremburg itself, is designed to echo perfectly the triangular arrangement made by the figure of the Saint. His series of small plates of the Virgin and Child each have great beauty of composition and engraving. Dürer was particularly happy when introducing animals into his compositions as in the plates of 'Adam and Eve', 'The Conversion of St Eustace', 'The Knight, Death and the Devil' and in the 'St Jerome in his Study'.

Dürer was also the first artist to engrave portraits. He engraved a number which are not only presentations, at once noble and full of character as in the 'Erasmus' and the 'Pirckheimer', but seen as arrangements of design with the still life accessories and the beautifully laid out and executed lettering, they are superb. Dürer did three drypoints, of which the 'St Jerome in the Wilderness' is particularly fine, and a few etchings executed on iron. Of these, probably the most important is 'The Cannon'.

This has a fine landscape with a village in the distance as a background, contrasting with the group of interested spectators in the foreground, who appear to be expecting a demonstration of the gun's performance. Compared with the delicate line and fine stipple of the copper engravings, the etched work is heavy and coarse, and Dürer found the medium unsuitable for his expression. Primarily, he was an artist who carried his work through to a very complete stage where every stroke or dot seems to have been carefully considered in its relation to the whole. He was too firmly established in the traditions of permanence and carefully proportioned grouping and composition to use the etching needle in the free manner as later developed by Rembrandt. Thus his etching technique was developed in the same manner as his line engraving, consequently proving to be an inferior method. Compared with Dürer's larger works, the engraved series of 'The Passion' seem insignificant in their size of approximately 4½ in. x 3 in., but they contain some of his most distinguished engraving and drawing. One of the most lively for drawing and composition is his 'Christ Taken by the Jews'. Somewhat akin to these plates are a few of groups of peasants which have their main purpose in the interpretation of character. The 'Peasant Couple Dancing' is an excellent example, with simple drawing and composition, but full of character.

Dürer appears to have been a modest man, universally liked and renowned as an artist, through his prints, all over Europe. Apart from his two visits to Italy, he spent some months in 1521 in the Netherlands. It was in Antwerp at this time that he met Lucas van Leyden, the second of our great engravers of original work. Lucas, the son of a painter, must have been a very precocious boy (if the tradition of his birth-date is believed) as he produced some masterly plates in his 'teens as 'The Conversion of St Paul', 'The Milkmaid' and the 'Ecce Homo'. He had assimilated by this time the work of Schongauer and Dürer, and while continuing in their tradition with quite remarkable powers of composition, displayed in his drawing a sensitive refinement of character. Lucas is a very good example of a follower of the second generation–a sensitive draughtsman, capable, even brilliant in technique, completely understanding the medium and work of the master, inventive in subject-matter, and in his own work continuing in those traditions, but displaying without doubt a younger man's point of view. The tendency towards elongation in the figure may be merely a natural trait in the individual which occurs in drawing among all schools and periods, or it may be the effect of those elements which a few years later were manifest in the Mannerist style. As is the way of followers, the rough corners are smoothed off and the work becomes more refined, but the inevitable result is the loss in character and power of expression.

In the same year that Lucas met Dürer (one likes to think by special arrangement), he produced a set of 'The Passion', the same size as Dürer's own engraved work of the same title, and although each composition is considerably at variance with Dürer's work, much borrowing has been done. Of these plates, the most powerful and comparable with Dürer are the 'Christ and His Tormentors', 'The Scourging', the 'Crowning With Thorns', and the 'Entombment'. Other fine plates by Lucas are 'The Return of the Prodigal Son', 'The Conversion of St Paul' and 'The Magdalene's Dance'. Apart from these large works there are a few quite charming small plates which perhaps Lucas did for his own enjoyment, as for example 'The Quack Doctor'. The later works of Lucas showed more Italian influence, not only in a change of technique towards the style of Marcantonio but in the adoption of a more classical outlook. In the 'Adam and Eve' and 'Lot and his Daughters', the drawing of the figures loses much of his early freshness and individuality, in the attempt no doubt to pursue the change of fashion.

Marcantonio Raimondi, who served an apprenticeship with the painter and goldsmith, Francesco Francia, was the first professional engraver in the sense that his work consisted of interpretations on copper of drawings by other artists and in particular by Raphael. While he cannot be compared as an artist with Dürer or Lucas, he had great influence on engravers who followed, particularly for his strength of technique and for the perfection of his rendering of high Renaissance painting. In technique, Marcantonio used a more open style with perhaps greater emphasis on linear contours. His early work shows the shading kept to the minimum and emphasised by being more concentrated, though later he used more tones laid in by parallel shading, and gradations into the lights made more gentle by the use of dots. He had a thorough understanding of the geometric basis of design and his compositions have that satisfying completeness which is inherent in a proper understanding of classic proportions. Although he worked from drawings by others, he developed and elaborated in such a sympathetic manner that his engraving induces a great sense of harmony with his subject. His early plates show much borrowing from Dürer, and he did in fact make direct copies of the 'Life of the Virgin' woodcuts in copper, signed with Dürer's name. This action caused Dürer to complain to the Venetian Senate during his second visit to Italy in 1506, and in future, while the borrowing was not quelled, Marcantonio put his own signature to his works. This lifting of passages from the works of others was very common at this time and was probably largely due to much repetition of the subject-matter and the need for easy recognition of the figures in the drama. For print-making was never far from its original purpose, to make the story of Christ more easily understood by the large following of the Church who were unable to read. Although the development of engraving produced fascinating byways in which engravers were able to work with enthusiasm, such as the engraving of maps and the noble or literary portrait with its eulogising verse, and later the tradesmen's cards and advertisements of the 18th century, there remained a steady, constant demand for the print which told a story.

Contemporaneous with the three great engravers of the early 16th century was the Frenchman, Jean Duvet, who produced original work on the plate of a highly individual character. He is sometimes compared to William Blake in the free and lively style of his composition, and the fact that his drawing shows some influence of Italian painting, particularly in his treatment of the figure with its large, rather heavy forms. But his work is really quite different from Blake's and is classic in spirit rather than romantic. His best work is a series of plates for 'The Apocalypse' which have a jewel-like quality, one feels that they might have almost been designs for stained-glass windows. Often the composition is completely crowded with figures, buildings, angels and monsters writhing in movement. But the design as a whole is held and is never lost in the masses of detail. Some comparison can be made with Dürer's great work which was no doubt known by Duvet, but once again it is the substance of the subject-matter and not the style or the drawing which is comparable. Apart from 'The Apocalypse' series and another of 'The Annunciation', there are some interesting allegorical plates which are said to have had a topical significance at the time. These are the Unicorn plates, highly decorative compositions which, like pageants, must surely have been done to celebrate a royal amour. Due to the introduction of a unicorn in a prominent part of the composition, the early art historians gave Duvet the name of *Maître à la Licorne*. Apart from these large plates, Duvet did a number of small ones in which his treatment is rather different and much more analogous to Dürer in his engraved 'The Passion'. In three of these, 'Christ Entering Jerusalem', 'Driving Out of the Moneychangers From the Temple', and 'The Entombment', Duvet shows a more delicate technique of engraving. It is however in his larger works, such as 'The Apocalypse' series, that Duvet is seen as an artist of original genius. It is not only that there is in his plates a swirling rhythm of line and form in which the gesticulating figures build up into a grand design; but there is over all a rich, jewelled effect producing a strange unearthly atmosphere. As with Blake, Duvet's work is timeless and he remains a solitary figure in the history of engraving, having no followers and leaving no influences on his contemporaries.

Some twenty or thirty years after the death of Dürer, a group of artists in Germany produced a large number of tiny plates which, in drawing and technique, followed in the traditions of the master. Because of the small size of their works they have become known as the Little Masters. They are Albrecht Altdorfer, Lucas Cranach – perhaps more widely known through his paintings, the brothers Barthel and Hans Sebald Beham, Georg Pencz and Virgil Solis. Of these, perhaps the most accomplished engraver is Hans Sebald Beham. In the 'Drummer and Standard Bearer' he displays a sensitive line full of character and, with the minimum of shading, gives solidity and strength. The lettering is also beautifully placed and executed. Altdorfer, who also executed a number of tiny woodcuts of the Passion, produced some line engravings which although not always showing great draughtsmanship, display considerable depth of feeling, as in his 'Virgin and Child', in a 'Landscape' and his 'Crucifixion'. Altdorfer was also a successful etcher of landscapes and in this field he inspired followers such as Hirschvogel and Lautensack.

Virgil Solis engraved a large number of works, allegorical, costume and genre, portraits and ornaments, all with great skill and energy but without any great artistic value. He could be considered as a prosperous and successful commercial artist doing his best to meet the increasing demand for illustrations of all kinds.

Although in a general way the advent of copper engraving in the 16th century meant a greater production of prints, the actual illustration of books suffered a decline. Many reasons could be given for this besides the practical one of the separate printing needed. There was the question of the books themselves and whether illustrations added anything of interest to the book for the serious-minded readers of the time. There was also the influence on book design itself which was being made by the great scholar printers. In France the Estiennes and Christopher

Plantin, the Frenchman who settled in Antwerp, contributed much to the practice of book design which, becoming generally accepted, continued with little change for a hundred years or more. Plantin restricted the illustration of his books but used engravings on his title-pages. As type cannot be printed with line engravings, which require a different type of press, all wording and embellishments were engraved together. At a time when books were sold in sheet form, the binding being done for the individual buyer to conform with his library style, the title-page was in effect the temporary cover of the book. The engraved title-page may thus have served a similar purpose to the present-day book jacket.

Towards the end of the 16th century the designs of these title-pages became more and more elaborate. An ornate architectural framework, like a triumphal arch, would surround the panel containing the lettering and in smaller panels or niches would stand allegorical figures or characters in the book. As time went on the design was enriched with ornament and motifs of the Baroque – half-figures with bodies ending in ornament, masks, armour, cornucopia, cherubs, arms and groups of fruit and scroll-work. Sometimes portraits of the authors or printer were inserted. An excellent example of this is the Thomas Moffat *Book of Insects* with its three authors and the printer set in a frame of Renaissance architecture mixed with Tudor strapwork, in which caterpillars crawl, moths emerge from their chrysalises and bees go about their business, all engraved with gay abandon by William Rogers. Rogers is the first native English engraver of any importance, the first work being done in England by Thomas Geminus, a Flemish surgeon at the English Court, who illustrated a version of Vesalius' *Anatomy*. Rogers, like most early engravers was a goldsmith and his work is noted for its ornamentation. Apart from the title-pages and book illustrations he engraved a number of portraits including that of the Queen entitled, rather quaintly, 'Eliza Triumphans', and the great plate of Henry VIII and his progeny. This design clearly expresses the Elizabethan love of elaboration of ornament and, in the allegorical figures, the impact of classical learning. This is typical of English art of the time, the desire to be up-to-date and in the fashion of the Renaissance but with totally inadequate powers of draughtsmanship, although the native feeling for decoration and ornament was excellent. Other English engravers who followed Rogers are Renold Elstrack, Francis Delaram, Thomas Cockson, Thomas Cecil, John Payne and William Marshall who all worked well into the 17th century.

At this period by far the best work was being produced in Holland, Flanders, and later in France, where the art of portrait engraving reached its height during the reign of Louis XIV.

In Holland, Hendrick Goltzius of Haarlem combined fine draughtsmanship with exquisite technique expressing subtle gradations of form with very fine lines and dots, as in his portrait of Johaan Boll, and was capable of a contrasting bold treatment by the use of the swelled line cross-hatched as in the 'Farnese Hercules'. Goltzius pointed the way to an increased appreciation of the rendering of tone and surface qualities which the reproductive engravers of Rubens achieved so brilliantly. Working in Antwerp in the master's studio, Soutman, Vorsterman, Pontius and the two brothers Bolswert produced between them hundreds of engravings from his paintings which did much to make Rubens' art known throughout Europe. Though it is doubtful that Rubens himself ever handled the burin he certainly made corrections on proof and carefully controlled the reproduction of his works. His brilliance as a personality, an organiser and a man of action made this quite certain.

The same group of engravers also carried out a series of portraits from originals by Antony Van Dyck, Rubens' most talented pupil and assistant. The 'Iconography' as the series is known, was published in 1645 and is a collection of portraits of prominent men and women in Antwerp at the time. Some of these were etched by Van Dyck himself in a new, quite revolutionary style, which will be dealt with in the next chapter. A few were begun by Van Dyck as etchings and finished off by the professional engraver, but the majority are straightforward line engravings, sensitively drawn and worked in a matchless technique.

This technique is only approached by the French portrait engravers of the 17th century and has never been excelled, even by the engravers of the 18th century. Claude Mellan of Abbeville began by engraving in a miniature style but, after a visit to Rome, worked in a more open style on a larger scale. His technique is interesting in that he used a system of parallel lines in shading with no cross-hatching and with no outline. Variation in tone is made by a thickening of the line and modelling indicated by engraving the lines around the contours. While this is a perfectly good way of treating a tonal subject, in a portrait where the character of the sitter has to be interpreted, it can at times be a disturbing mannerism. This may be so in the famous 'Napkin of St Veronica' in which he engraved the head of Christ in a single spiral line starting with the nose. Mellan engraved original work, both portraits and biblical subjects, and a set of the statues from the Tuileries. The portraits of Michel de Marolles, and that of the Duke of Montmorency are good examples of his mannered technique.

Robert Nanteuil of Rheims is the greatest of the French portrait engravers. Although he was at first influenced by Mellan and by his early master, Abraham Bosse, he formulated a style which was inspired more by Rubens' group. He worked from his own original drawings, entirely without mannerisms in his technique, using parallel shading sometimes, cross-hatching where he needed darker accents and fine lines and dots. He became very successful, was appointed portrait engraver to Louis XIV, of whom he did a number of plates, and altogether produced over two hundred portraits of great figures in France at the time. As a portrait draughtsman he was capable of a most sympathetic rendering of character and his work has that convincing quality which a good likeness conveys to a portrait.

The English portrait engraver William Faithorne lived for a time in Paris during the Commonwealth and became influenced by Nanteuil, producing some fine work, a typical example being the portrait of William Sanderson. Faithorne also translated and produced, in 1662, an English version of Abraham Bosse's book on engraving and etching, *The Art of Graveing and Etching.* These works were fairly large prints and intended to be seen singly and possibly framed, but there was a fashion in books at the time for a portrait of the author to be set opposite the title-page. Thus although little work in the way of book illustration was done, considerable employment was available for the portrait engraver. This and other factual drawing such as architectural, sculptural and natural history studies, tended to be the field of work of the copper-plate engraver in the 17th century, the engraver working mainly from the originals of others. In fact there are no further line engravers of original work to consider until the advent of William Blake in the 18th century. All the best graphic art in the 17th century is surely in the field of etching in France and Holland, which will be considered in the next chapter. There was, however, in 18th century France, such a wealth of talent in interpretive engraving that it is worthy of some consideration. There were two main groups, the engravers of the Rococo painters, Watteau, Boucher and others in the first half of the century, and those of the book illustrators in the second. The essence of the Rococo was the delicate ornamental setting of the essentially romantic dream world of fêtes galantes. In the engravings by the Audrans (Benoit the Elder, Jean and Benoit the Younger), in which etching was combined with pure engraving, the brilliance of Watteau's gaily costumed figures and paint handling is sympathetically rendered with great skill and distinction.

Nicholas Henri Tardieu also engraved a number of Watteau paintings, particulary the 'Champs-Elysées' and the 'Embarkation for Cythera'. Others who worked in the same field are C. N. Cochin, the elder, P. A. Aveline, François Joullain and Laurent Cars.

From about the middle of the century in France some very fine books were published. Richly bound and expensively produced, they took their place in the homes of the upper-middle class together with the beautiful furniture, jewellery, china and costumes, all of which had the flavour of the Rococo in their creation. Most of these books were illustrated by the best artists of the time and engraved with great skill and talent. Molière's works and the *Metamorphoses of Ovid,* illustrated by Boucher, La Fontaine's *Fables* by Eisen, Corneille's works and Marmontel's *Contes Moraux* by Gravelot, the *Choix de Chansons* of de la Borde and Rousseau's *Oeuvres* by Moreau-le-Jeune are but a few examples of the wealth of production at this time.

Other artists working at book illustration were Marillier, Choffard, Cochin, St Aubin, Bardin, Desrais, Kobell and Le Prince. These artists designed full page illustrations and head and tail pieces specially for the volume being produced, and these designs were carried out on copper in a most graceful and delicate manner by engravers such as Le Mire, Delaunay, Cochin the Younger, Aliamet, Flipart, Baquoy and Lempereur. They took great delight in depicting their own epoch; the costumes, fashions, furniture and manners illustrated were of their own times even, as in Molière, if the writing was a century or so earlier. In classical works, as on the stage, an attempt was made to give a classical costume to the tragic hero but the ladies of the story wore nothing but the latest fashion. Much of the work was line engraving combined with light etching, as the spontaneity made possible by the free handling of the etching needle was so often an essential ingredient to the interpretation of the design. Of these illustrators perhaps the most interesting is Moreau-le-Jeune. He was not primarily a painter and had studied engraving under Le Bas. He received an official appointment as a designer to the King and executed some engravings in his official capacity – the 'Coronation of Louis XVI', the 'Bal Masque' and the 'Feu d'Artifice' among others, but it is his illustrations on which his fame rests. These were engraved by other hands. His greatest work is the 'Histoire des Modes et du Costume', produced between 1775 and 1783. This was a series of prints which were intended to form a record of the costume of the time. Instead of a series of stereotyped fashion plates, Moreau conceived each print as a scene composed of a group of fashionable ladies and gentlemen in various surroundings, at home, in the garden, at the opera, in town and country. Each group is composed with the object of bringing to life the social round and the world of manners. There is often considerable byplay in the characters as in 'Les Adieux', 'Le Souper Fin', and speculation as in 'Rendez-vous pour Marly'. Moreau brings out the grace and beauty of life among the upper classes, soon to disappear for ever, in the whirlpool of revolution, and with brilliant draughtsmanship and liveliness of composition gives us a complete picture of the period. At times he introduced some interesting effects of lighting, almost as if he were creating a stage picture and building up dramatic effects. That Moreau could depict a stage in a real theatre is borne out in the fine 'The Crowning of the Bust of Voltaire' showing the actors in their various attitudes paying homage to the writer, who smiles down from an upper box.

Another fine artist perhaps near to Moreau in distinction is Augustin de St Aubin. He was an engraver to the King and did much work after others, but he made some very distinguished frontispiece portraits from his own drawings, typical of which is the portrait of Benjamin Franklin who was delighting the wits and savants of Paris at the time.

His brother Gabriel, although not a book illustrator, produced a number of small etchings of everyday life in Paris where he was a professor of drawing. He drew all the time and at all places – at the Academy, in the parks, streets and coffee houses, even in church. His work is modest, he did not attempt the grand manner or the fashionable elegance of the time. The etchings seem to have been done for his own amusement and may seem unfinished, but they have great qualities of mood and atmosphere, and could have made very successful book illustrations.

Outside France there are but a few illustrators to note; in Germany the Pole, Chodowiecki, etched a large number of plates of all kinds largely in the French manner and particularly some charming small plates intended for calendars. He also illustrated works by Lessing and Gessner and Gellert's *Fables*. His draughtsmanship is good and his work is full of character, although not up to the standard of the best French work.

In 18th century England few good illustrators appeared in the field of line engraving. Quite a few artists worked in the medium of etching, such as Paul Sandby, but they generally produced single prints. Line engraving itself underwent a decline as mezzotint engraving was found to be more suitable for the popular reproduction of the Academy paintings. Mezzotint became the "English Method" of reproductive engraving, and the work of John Raphael Smith and others helped to make the portraits of Reynolds, Gainsborough, Romney and others so well known. The English genius was for the satirical print, which was so successfully created by Hogarth, and continued into the 19th century by Rowlandson and Gillray. This was not to say that there was little book illustration. A fair number of editions of classical writers was published, and these often contained illustrations, usually full page, and engraved in line, but mostly it was hack work and worthy of little consideration. The *Horace* of 1733 engraved by John Pine is an exception. Also in England we see the birth of the novel in Richardson's *Pamela* and Fielding's *Tom Jones,* which was to prove a fruitful field for the illustrator in the years which followed. However, for some years Gravelot settled in London and set an example to English illustrators. While there he illustrated Gay's *Fables,* both Dryden and Shakespeare (engraved by van der Gught) and Richardson's *Pamela* which he engraved himself after Hayman and some of his own designs. Hogarth in his early years illustrated Samuel Butler's *Hudibras,* among other books, and also engraved some interesting trade-cards, but soon gave up this work for the painting and subsequent engraving of his great series of satirical works.

In the latter part of the 18th century, the work of Thomas Stothard was the best of its kind. He designed many graceful vignettes and small illustrations of great charm, most of which were etched by other hands, not always successfully.

At the end of the century the most interesting book illustrations were, on the one hand, the wood engravings of Bewick, with his delight in rendering with the most uncanny skill the minutiae of English rural life, and on the other the mystical graphic art of William Blake. The work of both of these artists will be covered in a later chapter.

## Chapter V

# ETCHING

## 17th–18th century

From the early years of the 16th century, etching was used by artists spasmodically, as a more conveniently executed method than line engraving, but generally the technique of working was not adapted to bring out its own particular qualities of spontaneity, lightness, and speed of execution. Dürer, Urs Graf, Lucas van Leyden, and the other followers of Dürer produced etchings, perhaps as experiments which they might have considered as rather inferior examples of engraving. The earliest etchings, usually made on iron, have a coarseness and lack of depth which cannot be compared with the engraved work of the times. There is a certain amount of evidence to suggest, however, that some light etching may have been used to supplement the engraved line of most of the great engravers, or as developed later, as a method of preliminary working on the plate.

In the 16th century there are a few examples of a freer use of the medium. Albrecht Altdorfer in his landscape etchings, and his followers, Hirschvogel and other members of the Regensburg school, showed that in the drawing of trees and landscape details, a free line often resulted in a truer sense of nature by suggesting movement. A varied thickness of line also helped to suggest depth, the foreground being done in a bold line, middle distance done lighter and the far distance lighter still. Ultimately this led to the use of successive bitings with stopping out of various parts, a development which was to lift the whole medium to distinction in the work of the 17th century. In Italy Parmigianino, a contemporary of Lucas van Leyden, displayed something of this free use of the etching needle in his treatment of the figure, as in 'The Annunciation' and the 'St Thais'. The latter is particularly free from the Mannerist qualities of most of Parmigianino's work and points the way to the use of the medium in later times.

It was not until a century later, however, in the Netherlands, that etching was used in the fully spontaneous and free manner, with a great range of line from the utmost delicacy to the most positive boldness. It was only then that the medium was used in such a way that it became entirely subservient to the expression of the artist's idea, so that one is conscious only of the subject-matter, and the artist's theme and purpose. When the subject, whether it be a portrait head, a landscape or a biblical composition, is drawn with the tremendous power and sympathetic understanding of Rembrandt, then the medium displays its true possibilities. Rembrandt probably did more etching than most artists, over three hundred plates being authenticated, and certainly achieved more with it than anyone has done since. He used the medium in different ways, sometimes as a means of illustration – as in the biblical plates, some of which appear in bibles printed in Holland; as a means of producing an intimate portrait – of his family and friends for his own delight – or to further his own searching studies in the technique of drawing; as in the self-portraits, and studies of beggars; finally as an expression of his love of nature, in the landscapes. His etchings were in many ways complementary to the development of his painting, and (as with graphic art generally), through them we are able to get closer to the man. What is so extraordinary about Rembrandt's work is that some of the examples done in his early twenties are technically among his best. There is no period of early struggle with the medium, no faltering steps in the development of its use but immediate and complete mastery, almost as if it was an inherited gift. In his painting Rembrandt acquired very early a fine polished technique which is most obviously displayed in the self-portrait in the National Gallery, London.

As the years went by, he became increasingly interested in qualities of impasto which he found best suited his expression of the forms (illuminated as they are in subtle variations, so that the light appears to be constantly changing), underlying the structure of his paintings. Although it is shadow and then light which one is conscious of first of all in Rembrandt, it is in his appreciation of form that his greatness lies, together with his immense powers of human sympathy. This appreciation of form and the direct manner of his drawing are perhaps seen clearer in his etchings than his paintings and, superb though his brushwork is, the etching needle displays even more powerfully his individual genius. His increasing use of a heavy impasto in painting, giving his work a breadth of manner in later years, is somewhat paralleled in his etchings by an increasing use of drypoint. In his later biblical plates, for instance in 'The Three Crosses', the delicate etched figure of Christ is contrasted by heavy passages of dark strokes in drypoint in rendering the crowd surrounding the crosses. Rembrandt worked over these biblical plates continually, often adding figures to the composition, or removing them, and it seems that he was never satisfied with his rendering of the story of Christ. His constant purpose was to tell the story in the most powerful and arresting way possible. The rich blacks which drypoint produces, deepens the effect of the third dimension, as well as giving a certain rugged strength to the work as a whole. It becomes more important in those plates in which the balance of tone is heavily weighed in the dark side, which, as in his paintings, Rembrandt needed to form a contrast to the dramatic passage of light which illuminates the figure of Christ, as in 'The Three Crosses' already mentioned and the 'Christ Healing the Sick'. In his later works however, there are examples in the pure bitten and more open line as in the 'Christ at Emmaus', which seems to indicate that he realised that at times he was overworking the medium in his efforts at chiaroscuro, and a return to his earlier method was made. One can only speculate on what Rembrandt would have done with mezzotint or lithography, with the great range of tone possible, had these methods been known to him. As it is, his work is so varied both in subject and technique that one can look for and find a great range of different qualities, all tempered with his universal understanding and human sympathy.

Although from his middle years onwards Rembrandt did not enjoy worldly success, Holland in the 17th century was a good place for artists. The struggle against the dominance of Spain, a rising national consciousness and the industrious and enterprising qualities of the Dutch lead them to a position of unparalleled prosperity. A great trading and seafaring nation, with interests far overseas, produced a solid, wealthy middle class who bought pictures and prints as they would buy furniture, silver, and other things for the house. Dutch art fitted into the scheme and was realistic, with no Court to set styles and fashions, and was unaffected by religion as the prevailing Protestant attitude was against art in the church. Thus Dutch painting did not attempt to express any deep feeling or emotion, the artist concentrating mainly on technique. The technical achievement reached by these Dutch artists, whatever the particular field of work, is superb. Perhaps the most popular of the various groups of work was the genre picture, the scene of everyday life in which we enjoy glimpses of Dutch households with members of the family and their servants or company to dinner, or a concert of amateur musicians, or the bustle of the market place, and taverns. Most of the Dutch painters etched a little, but perhaps the most outstanding etcher after Rembrandt was Adriaen van Ostade. Somewhat influenced by Rembrandt, nevertheless, he had a rugged, humorous outlook of his own and his prints of peasants and farmers at home and at play have their own particular richness. Ostade also has a particular facility for composing rustic interiors, with their shadowy corners and rickety stairs and ladders. His pupil, Cornelis Bega, followed with work of similar kind, but with a sharper, more sardonic sense of character.

Among the many landscape etchers is Hercules Seghers who produced work of unusual character, much admired by his friend Rembrandt. His work is quite out of the main stream of Dutch landscape etching, for he was a great experimenter with coloured inks and paper and, unlike most of his countrymen, drew mountain scenery, which he depicted in rhythmic shapes and with much feeling for texture. As his work is mainly an expression of the imagination, it was not popular with the Dutch and his life was a continual struggle against poverty. Rembrandt found the texture of trees and landscape of one of Seghers plates conveniently suitable as the background for his own 'Flight into Egypt', but with his own inimitable additions of the figures and an extra clump of trees.

Esaias and Jan van de Velde, a little earlier than Rembrandt, produced a large number of engravings and etchings rather in the careful, engraved manner similar to the technique of Bosse. Landscapes, biblical subjects, scenes of everyday life and small portraits were produced, all with the typical Dutch appreciation of their own land and way of life which gave a lead to the artists who followed. Molyn, Roghman, Waterloo, van Everdingen, van Goyen, Jacob van Ruysdael, all produced fine landscape etchings though in the rather formalized technique of their precursors. Zeeman and Backhuysen specialising in marine subjects, and the etchers of animal and pastoral subjects, Berchem, Karel du Jardin and Paul Potter, were other artists producing accomplished work. Finally a small group of Dutchmen, Jan Both, Breenbergh and Swanevelt, who had studied in Italy and were much influenced by the work of Claude, introduced changes which were to be fatal to the Dutch as a national school, by imposing a more universal and idealised point of view.

Approaching Rembrandt in the sympathetic rendering of human character is Anthony Van Dyck who produced the

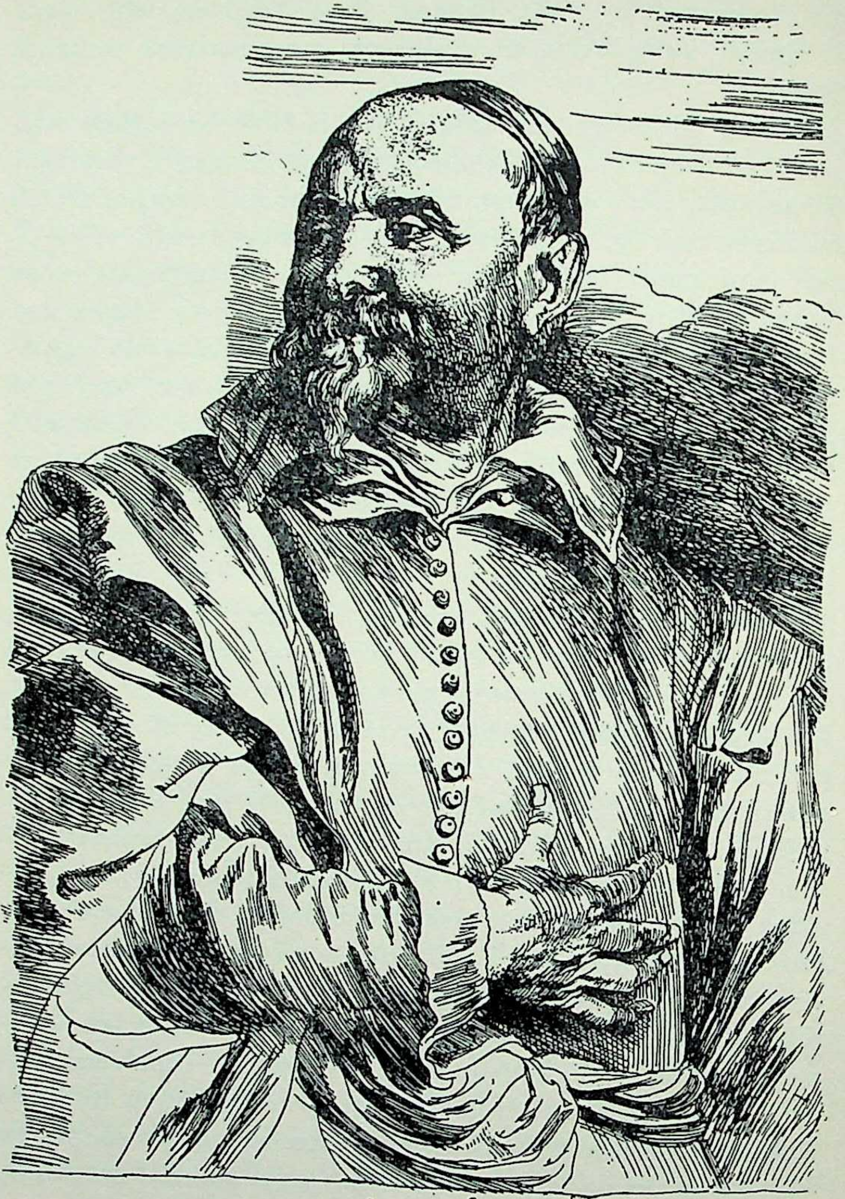

FIG 8 Portrait of Jan Snellinx, from the 'Iconography' etching by Van Dyck

(*Victoria and Albert Museum, Crown Copyright*)

'Iconography', a series of portraits including a fair number of artists and engravers in Antwerp between 1626 and 1632. Most of the hundred or so are worked by the Rubens group of engravers from drawings or paintings done from life by Van Dyck, but about eighteen were directly etched by him. Some of these were subsequently reworked by the professional engravers so that very few remain as Van Dyck left them. These are Peter Brueghel the Younger, Erasmus, Snellinx, Sustermans and Josse de Momper. Some of the others were printed before the subsequent reworking by other hands so that early proofs of Jan Bruegel, Franken, Van Noort, Pontius, Vorsterman and de Wael show Van Dyck's etching in its pure state. This was a new technique of portraiture, a free open line dominating, very direct drawing with large patches of background, and the costume left clear and free of detail. This direct simplicity of treatment concentrates on individual features and brings out the character of the sitter in a natural and telling way. Van Dyck's treatment, which may have been arrived at quite instinctively is probably the best suited to the medium and it has served as a model for artists in more recent times. Unlike the work of Rembrandt, Van Dyck's etchings represent only a very small part of his achievement as an artist, and in his own time was considered of little importance. It is not until the 19th century that these likenesses, with their magnificent drawing and simple techniques, had any influence on other artists. Van Dyck settled in London in 1632 where he became Court painter to Charles I. He did no more etching, but his influence in the field of portrait painting was considerable on English artists of the late 17th century (as seen in the work of Dobson), and 18th century (Reynolds and Romney). There is also another byway in the field of work of this gifted artist, which had much impact on English art. Van Dyck did a number of water-colour landscapes – simple studies of trees and meadows, painted in clear and spontaneous washes apparently without the use of body colour. They indicate a certain direction, and the subsequent achievements of the English school of water-colour painting of the early 19th century were developed along these lines.

In England at this time there were no native artists of importance but the Bohemian, Wenceslas Hollar, settled in London – originally to make records of the collection of Thomas Howard, Earl of Arundel – and was responsible for a large number of etched plates of a variety of subject-matter including architecture, costume, and miniature landscape. It is largely to Hollar that we owe our vision of London and St Paul's before the Great Fire, and the costume fashions of the time. His technique was perhaps more closely modelled on line engraving, but in his own modest way he had complete mastery of the etched line and was a very careful and conscientious draughtsman. Driven from Prague by the troubles of the Thirty Years' War, he fought on the Royalist side with his master in the Civil War in England, spent eight years in exile in Antwerp and returned to England where he worked for the rest of his life. At various times he etched other artists' drawings, working for booksellers and print publishers, including some work for Faithorne, the portrait engraver, and the superb animal draughtsman, Francis Barlow.

France produced some fine graphic work in the 17th century. Jacques Callot, whose likeness is included among Van Dyck's 'Iconography', produced a very large number of etched plates in a short life. His work ranges from official portraits and large elaborate military plates such as 'The Siege of the Isle of Re', to studies of beggars, the drolleries of the Commedia dell' Arte, and the impressive series, 'Miseries of War'. Callot's work is interesting from the technical point of view as he used a swelling line in etching, somewhat as Mellan did in engraving. His work appears to be among the earliest in the 17th century in which repeated bitings were used to give a more varied effect of tone. After the biting, some of the lines were further strengthened by the use of the burin. His 'Miseries of War' is a series of small plates in which peaceful landscapes and villages, charmingly drawn and composed, contrast strongly with the violent actions

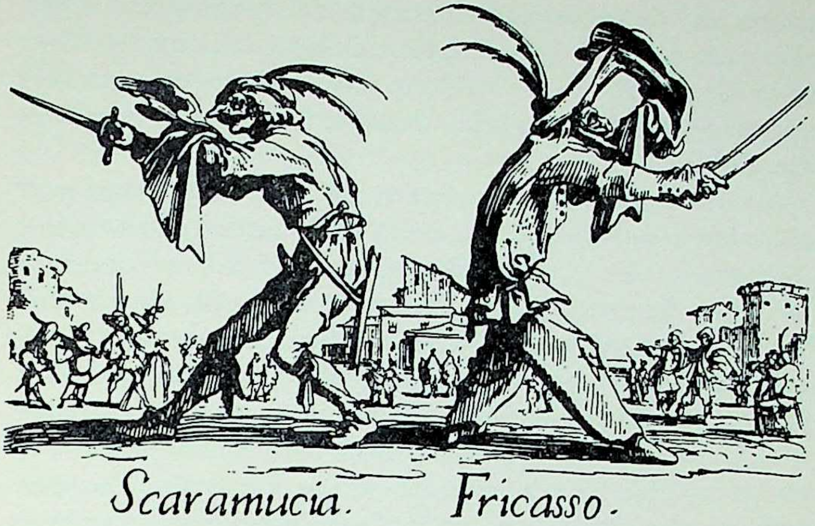

FIG 9 Italian Comedians, from the series 'Balli di Sfessania', etching by Jacques Callot

of numbers of tiny figures engaged in killing, torturing, executing, and generally expressing the brutalities of war. This is almost the first example of an artist making a protest in the form of the print, a social document which was to be developed with much greater power and emotion by Goya and, when directed against more particular domestic and moral evils of the time, achieved so much under the hand of Hogarth. Callot studied in Rome and Florence and his work reflects the dominant Baroque style, but it is of such unique character that his influence on subsequent artists was considerable. His work is referred to with great respect by Abraham Bosse, in his treatise on engraving and etching, who in his own graphic work followed the same practice of etching the early stages of his plates and strengthening the final stages by engraving. Bosse, who was a professor of perspective at the Academy in Paris, was a fine reporter of modes and manners. He presents us with a picture of upper-class life in a series of prints showing scenes of parties, concerts, dances and the more intimate conversation pieces of ladies gossiping among the preparations for childbirth and other activities of family life. He gives us a lively picture also of an engraver's workshop with the press being used and various other aspects of the process.

Another Frenchman who studied and lived and worked most of his life in Italy near Rome, was Claude Gellée (de Lorraine). Although he is rightly considered as the father of landscape painting, whose genius lay in his development of luminosity and the magnificent view, he produced a number of etchings which have more intimate and personal qualities of their own. It is generally considered that his etchings were begun after a meeting with Callot, but his work is very much freer and rather more in the spirit of the Dutch landscape etchers. He retained his own grand sense of design however, and some of his plates may have served as preliminary studies in composition for his paintings. Most of them suggest the great power of light which floods across his paintings and illuminates the classical buildings, the countryside and sea coast. The introduction of figures which provide the literary allusion (a landscape alone did not tell a story) so necessary at that time, are considered by some critics as poorly drawn and composed, but to Claude they were unimportant except in a purely technical way. The size of the figures helps to establish the scale, and their diminution is an aid to rendering perspective.

Rather more than his achievement in etching is the influence Claude had on other artists in the late 18th and early 19th centuries, particularly in the etched work of the English landscape painters. Gainsborough, Cotman, Crome and Turner, all with their own individual qualities, none the less owe something to Claude.

In its purest sense, etching of the 18th century was in a decline except for a few outstanding examples. The work of the English satirists and Goya are exceptions which will be dealt with in the next chapter. It is to Italy we turn for the best achievement, which expressed the dominant Rococo style, as line engraving expressed it in France. Giovanni Battista Tiepolo (and his son, Giovanni Domenico) produced a number of plates in which the grace and charm of his allegorical paintings are translated into etchings by a delicate technique with little cross-hatching and a very open line. The background is usually left clear and only suggested by a few, lightly bitten lines. Although most of the work of the Tiepoli is composed of decorative compositions, which to us may seem rather meaningless with their groups of satyrs and nymphs, gipsies and goats, monuments and trophies, they are so perfectly drawn and expressed with such delicate charm that they make a unique contribution in a rather barren period. Apart from the ten plates of the 'Capricci', and the series 'Scherzi di Fantasia', there are the religious pieces which are closer reproductions of the paintings of Battista, such as 'The Adoration of the Magi'.

In an entirely different field is the Venetian painter, Canaletto, who produced only about thirty etchings, but they show the same mastery of architectural perspective and luminosity which can be so much enjoyed in his paintings. He developed a simple technique using a system of parallel lines in his shading, which is firmly organised to give the main effect of strong sunlight falling on the stone buildings of Venice. In contrast to the buildings, his treatment of water or trees and, above all, his figures are very freely drawn. His nephew and pupil, Bellotto, followed his style closely and kept to the same simple technique though, because of the larger size of the plates, used a heavier and more varied line.

Perhaps the greatest figure in etching in 18th century Italy was Giovanni Battista Piranesi, who produced a large number of plates depicting the antique ruins and great monuments of Rome and the buildings of the Renaissance. He issued these plates in various series such as 'Le Antichità Romane', 'Vedute di Roma' and 'Della Magnificenza ed Architectura de Romani', with accompanying texts which evidence his great archaeological interests. In his rendering of these great buildings and monuments, Piranesi used a broad, strong manner with an impressive command of light and shade. His plates are large in size and are best seen hanging. Perhaps the most admired, certainly the most dramatic, are the series of compositions entitled 'Carceri'. These are sixteen plates of fantastic invention, depicting vast prisons or torture-chambers. These products of the imagination with their great flights of steps, enormous arches, chains and machines of torture, are very freely drawn with superb massing of light and shade. They are probably the most powerful examples of pure etching ever achieved. A tradition has it that Piranesi did these plates after a bout of fever in which his mind wandered a little, but even if this is not so, there is no doubt that they are the product of a heightened if somewhat gloomy imagination. Piranesi's great works were carried on by his sons Francesco and Pietro who reissued their father's plates with additions of their own in Paris, where they received official encouragement to settle.

In Europe, generally, apart from these exceptions, pure etching as it was practised by Rembrandt and Van Dyck was in a general decline through most of the 18th century. Towards the end of the century Goya in Spain and, in England, the landscape painters on the one hand, and the artists of the popular print on the other, kept the medium alive. A number of amateurs also dabbled in the medium. But it was the middle of the following century before any great contribution was made, when two great etchers appeared at about the same time, Whistler and Meryon, whose work largely brought about a revival of its use. This will be dealt with in a later chapter.

## Chapter VI

# POPULAR PRINTS – GOYA

In England the 18th century was a time ripe for the development of a unique kind of popular art. It was an age quite unparalleled in the freedom it gave to the individual to criticise and make comment in both social and political affairs. Many of the outstanding men of the time were Members of Parliament, and met daily to engage in oratory, rhetoric, speechifying, harangue, tirade and impeachment. Clashes between individuals were constant. The Royal Family was held in little esteem by the Government and by the country as a whole. Much new thought on the nature of man's place in society was formulated and expressed, and the century witnessed first the revolt of the American colonies and then the Revolution in France. It was a time for the reformer, the individual crank and the great inventor. An age in which, freedom of the individual regardless, theory ran far ahead of practice. Thus, although there was a lively and active Parliament, a good many social evils persisted and even became worse during the century, as the rich became richer and the poor even poorer. Much parliamentary time was taken up by the consequences of an almost continual war with France, with its recurrent jubilation for battles won, and that weapon of the tax gatherers, the hideous nightmare of possible invasion.

Against this restless, turbulent background, the development of the popular print gave satirical expression to some gifted artists who invented ways of picturing, by caricature and humorous anecdote, and by presenting to the public for a shilling or so, an apt comment on personalities and events of the day. These prints were sold in large numbers at a few print shops in London and were much enjoyed by people of all classes. For a small fee one could view the permanent exhibition in the print shops, or collected in portfolios they could be hired for the evening, or simply enjoyed in the shop windows. They continued to be produced well into the 19th century when the newspaper cartoon became the medium, and in a more sedate parliamentary atmosphere confined to comment on the affairs of the day.

To William Hogarth goes the credit of being the first satirical artist to make his work popular in its widest sense, by telling a story through a series of engravings, which were issued in large numbers. Hogarth was apprenticed as an engraver of silver plate and, after serving his time in London, for some years made his living as an engraver of heraldic work, trade cards and such things, with an occasional series of book illustrations, the most notable of which were for Samuel Butler's *Hudibras*. However, he had set his mind to become a painter and attended the studio of Sir James Thornhill, who was England's only painter working in the Baroque manner. After a period of study he acquired an excellent technique of painting in a style quite uninfluenced by Thornhill. At first he tried portrait painting but found the rewards were not sufficient to merit giving his full time to it. It has been said that his independent spirit and his unwillingness to flatter his sitter scared prospective clients away. This seems unlikely as he did produce some fine portraits, notably the 'Captain Coram', 'Garrick as Richard III', 'Bishop Hoadly', and the beautiful though slight sketch 'The Shrimp Girl'. However, in 1732, having eloped and married Thornhill's daughter and feeling the need to increase his fortune, he painted six pictures which told a simple story with one main character, but which at the same time gave a glimpse of London life of his day. From each of these paintings Hogarth engraved a plate and, issuing them as a set of prints, was successful in obtaining over 1,200 subscriptions at a guinea a set. The success of this first issue reconciled him to his father-in-law and set him on a pattern of work which was to be sustained for the rest of his life. The first series was known as 'The Harlot's Progress', and the title of each print indicates the development of the story:

*I* The Innocent Girl becomes a Harlot
*II* The Harlot finds a protector
*III* The Harlot's Fall
*IV* The Harlot lodged in Bridewell
*V* The Harlot falls sick
*VI* The Harlot's funeral

At a time when art, as represented by Thornhill, was hardly concerned with everyday life and when little interest was taken in art except by a few wealthy noblemen, 'The Harlot's Progress' must have created quite a stir. Among the background characters of his groups Hogarth introduced caricatures of well-known people. The magistrate in the third plate of the Harlot was recognised as Sir John Gonson, a justice of the peace, well known for his rigour towards women of the town. Other well-known but less respectable characters were also recognised. Also among the detail of furnishings, bric-à-brac, and pictures which crowd the walls of the rooms he depicts, are many sly allusions, highly topical in their time, to the famous and the infamous of the day. Hogarth looked upon his work almost as a playwright, with the characters performing a story, a highly moral story, told with the rough humour of the time.

Two years after the publication of 'The Harlot's Progress', Hogarth issued another series, 'The Rake's Progress' which depicted the dissolution of a young man who squanders his inheritance in gambling, wine and women. The original paintings survive to this day in the Soane Museum, London, together with those of 'The Election' series. The plates are eight in number and are entitled:

*I* The young heir taking possession
*II* Surrounded by artists and professors (or the Levée)
*III* The tavern scene

*IV* Arrested for debt
*V* Marries an old maid
*VI* Scene in a gaming house
*VII* Prison scene
*VIII* Scene in a madhouse

While the Rake did not achieve the great success of the Harlot, Hogarth was encouraged to continue with other series and so followed 'Industry and Idleness' (twelve plates), 'Marriage à la Mode' (six plates), 'The Four Stages of Cruelty' (four plates), 'The Election' (four plates) and 'Times of the Day' (four plates). There were also a number of memorable single plates of which the following are particularly fine: 'The March to Finchley', 'Southwark Fair', 'Gin Lane', 'Beer Street', 'Strolling Players in a Barn', 'The Enraged Musician', 'Calais Gate' and 'The Cock-fight'. Hogarth made no great contribution to engraving technique, although he was entirely responsible for engraving 'The Harlot', 'The Rake' and 'Industry and Idleness'. In fact, he had no great regard for engraving, leaving it to others whenever he could. An advertisement in *The London Daily Post* of April 2nd, 1743, giving a preliminary notice of the publication of the 'Marriage à la Mode' – "Mr Hogarth intends to publish by subscription six prints from Copperplates engraved by the best masters in Paris after his own paintings" – makes this quite clear. Charles Grignion, a pupil of Gravelot, did some engraving for Hogarth, as also did Charles Mosley and Luke Sullivan. There are however, some delightful products of Hogarth's art which were given away as receipts to the subscribers of the various series. These are etchings, mostly of caricatures and have rather more personal qualities than the engravings. They are also extremely good examples of the direct and spontaneous bitten line. They are the 'Laughing Audience', 'Characters and Caricatures', the 'Chorus and Crowns' and 'Mitres and Maces'. Coupled with these are the etched plates with some engraving on them, and in a similar vein: 'The Lecture', 'The Bench' and 'The Consultation of

Physicians'. While the etched portrait of 'Lord Lovat awaiting his Execution' is a further example of his direct, unflattering draughtsmanship.

Hogarth's great success is his concealment of art and, by making his prints popular and cheap to buy, he set a fashion followed by most of the informed and intelligent men of his time. Thus the English amateur bought prints, chiefly for their humour, sly allusions to topicalities, and for the enjoyment in recognising caricatures of his fellows.

Hogarth was also very well aware of a certain underlying puritanism in the Englishman's make-up, as emphasised by the moral implications of his prints. At the same time, his best compositions are the lively scenes of low life and debauchery which he depicted with such gusto. Perhaps all in all, Hogarth was a true Englishman who understood the power of paradox, was incensed at cruelty to animals, quietly did good works for the Foundling Hospital, loudly attacked bumbledom and pomposity, had no regard for foreigners, and greatly loved the changing scenes of London life.

His country home at Chiswick still stands today amid the encroaching modern factories, and inside can be seen examples of most of his prints and some of the actual plates he worked.

The work of Thomas Rowlandson contrasts with Hogarth's in spirit and in its outward form. There is also the passage of time, since at Hogarth's death in 1764 Rowlandson was only eight years old. By now the Royal Academy School was established and the young Rowlandson received his early training there. After this he studied in Paris for two years with the intention of becoming a painter, and he did in fact exhibit at the Royal Academy portraits and historical paintings. But this soon gave way to the caricatures and water-colours with which he achieved fame. A fine flowing line, almost Italian in character gives his composition, managed with the utmost skill, a distinction equal to that of much more serious work. While his natural draughtsmanship and tendency towards caricature endow his work with pleasant good humour, he was no reformer or moraliser, but he presented English life in town and country, with all the frailties of society, the infidelities, the absurdities of fashion, and with particular regard to the comic situation. Rowlandson himself lived a life of extravagance and dissipation, quickly gambling away his inheritance. But this wild life did not in any way limit his production of a large number of drawings and caricatures.

Most of his work was reproduced by an etched line which he did himself, and which was usually strengthened with some aquatinting; the prints being then coloured by hand. His best work was published by Rudolf Ackermann in the Strand and S. W. Fores of Piccadilly. 'The Miseries of Travel', with its bustling inn yard and travellers of all sorts and conditions and 'The Bottom of Mr Figg's old whiskey Broke through', are typical examples, while 'Vauxhall Gardens', and the various views of the Horse Guards and St James's Park give a glimpse of prominent members of society. Rowlandson was particularly good at rendering the charms of the fair sex, the worldly parson, the young rake and the moneyed harridan, and the lusty behaviour of a sailor or yokel. Perhaps his most outrageous and exuberant print is 'The Starecase' – an incident on the staircase of Somerset House where the Royal Academy held their exhibitions at the time. Among some unusual etchings are those illustrating Dr Johnson's Highland tour with Boswell.

Apart from the individual print, Rowlandson is noted for his book illustrations which he did for Ackermann. These illustrations were produced with the same technique as his prints, i.e. an etched line with some aquatinting was coloured by hand from Rowlandson's master proof. The colouring is mainly in pale water-colour washes with an occasional splash of a stronger colour. The most notable of the books are *The Tour of Dr Syntax in search of the Picturesque* (thirty-one plates) – and its supplements – *Dr Syntax in search of Consolation* (twenty-four plates) and *Dr Syntax in search of a Wife* (twenty-five plates), *The Dance of Death* (seventy-two plates), *The Dance of Life* (twenty-six plates) and *The History of Johnny Anae Genus, the little Foundling of the late Dr Syntax* (twenty-four plates), all of which illustrated the verse of W. Combe, and *The Grand Master, or Adventures of Qui Hi? in Hindostan* (twenty-seven plates). Then follows Goldsmith's *The Vicar of Wakefield* (twenty-four plates) and the great *Microcosm of London* in which the hundred and five plates were designed with Pugin as collaborator. *The World in Miniature* (forty plates), with the text by F. Shoberl, is the last of his book illustrations.

Rowlandson was well liked by his fellow artists and was particularly friendly with Gillray, Bunbury and Wigstead who also produced a large number of satirical prints. James Gillray can never be placed as an artist with Hogarth and Rowlandson and he never attempted more serious work, but he was merciless in his satire, biting in his caricature, and venomous in his political attacks. More than Rowlandson, his work reflects the political background of the times and as the freedom to comment was zealously regarded Gillray constantly pilloried Pitt, the Prime Minister and other members of the government for their actions or lack of them, Charles James Fox and the Opposition for their ineffectual behaviour in Parliament and for their sympathies, first with the French Revolutionaries and later with Napoleon, all without receiving the slightest protests from the subjects of his prints. Even the Royal Family were not immune, Gillray lampooned the King for his supposed meanness and the Prince of Wales for his extravagance. On the whole, Gillray was impartial in his attacking, first one side then the other, and did in fact very skilfully anticipate public opinion, as the prints never failed to achieve popularity. In a way the prints acted as a safety-valve, politically, as these were unsettled and dangerous times, with tempers at times rising high. Through Gillray both the Government and the Whig opposition were made to laugh at themselves in print and to continue their deliberations in a calmer mood.

Perhaps the most powerful, the most vehement, prints which Gillray executed were those devoted to The Reign of Terror in

France, the rise of Napoleon and the possible invasion of England. At first Gillray was against war with the young Republic, depicting John Bull comfortably dozing at home, being forced into the wars and returning to a bare home and starving family, minus a leg. A few years later Gillray changed his mind and depicted the consequences of a successful French invasion as it might affect the Houses of Parliament and the British countryside with all the horrors of the Terror. His hatred of Napoleon was also made clear in the many prints in which the tiny figure of the Corsican was usually depicted in some ridiculous situation.

Apart from his political prints Gillray also satirised the fashions of the day and the follies and frailties of society. Amateur concerts and theatricals in which many prominent persons were caricatured were the subjects of several of his prints. In the series devoted to different sorts of weather, Gillray gives us glimpses of fashionable London and we see in 'Very Slippery Weather' Mistress Humphey's print shop in St James's with the windows full of Gillray's own prints. Above this shop Gillray lived and worked, and in his declining years when his mind went astray he was looked after by the gentle owner and her servant, Betty. The position of the shop in the centre of the area of clubs and coffee-houses ensured that most of the prominent members of society walking about would pass daily and look in. There is a contemporary account of Burke and Fox entering and with some chaff to Mistress Humphrey each buying the latest lampoon of themselves, leaving to exhibit them in their clubs.

The transitory nature of public acclaim was also displayed in 1798 by Gillray's print of Nelson as the hero of the Nile when contrasted with a print of three years later entitled 'Dido in Despair', in which a grossly overweight Lady Hamilton is manifesting anguish as her hero departs from Naples with his fleet.

Gillray produced a large number of prints in his lifetime, often composing directly on to the copper to be etched in the normal way, and the prints being coloured by hand. His prints

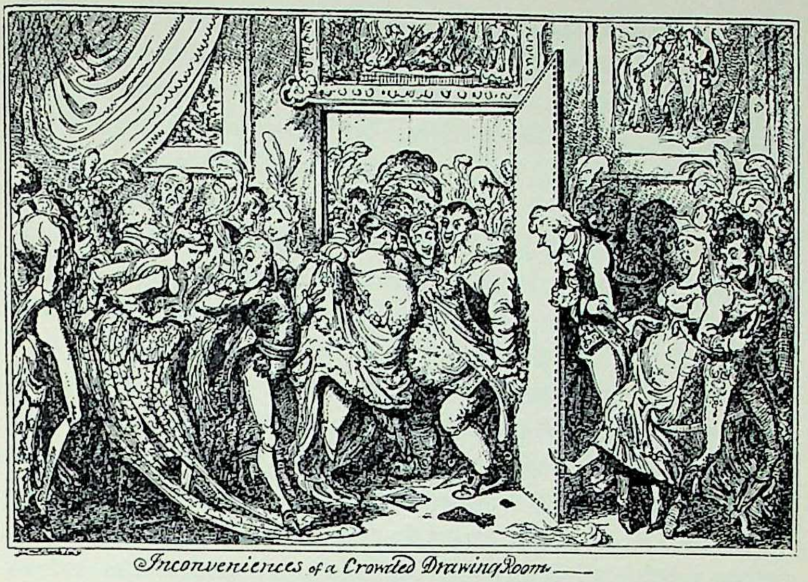
Inconveniences of a Crowded Drawing Room

FIG 10 Inconveniences of a crowded drawing room, etching by George Cruikshank

are artistically less satisfying than Rowlandson's, but as a commentary on those troubled times they are superb.

There is a tradition that some of his unfinished plates were completed by the young Cruikshank. Certainly Cruikshank's work in the field of prints bears a resemblance to Gillray's social satires. But the great days of the popular print were numbered, and with less colourful personalities in Parliament and with the end of the wars with France, there were few opportunities for satire. Cruikshank, after some amusing prints on the subject of the absurdities of the latest fashions in costume, turned to book illustration and became one of the greatest illustrators of the 19th century. His work will be considered in Chapter 9.

At the time when Gillray and Rowlandson were producing their prints in England, an artist in Spain was etching a number of plates which perhaps are the only examples outside England of the social and political satire. The work of Goya, however, is so much greater and more powerful that the English work seems almost superficial in comparison. There was, of course, a great difference between the freedom of 18th century England and life in Spain under the harsh rule of the monarchy and the power of the Inquisition. What is such a paradox is that an artist like Goya – a tough rebel of a man – should be so acceptable in Spain that he enjoyed the friendship of the nobility and became official Court painter, a post he retained even during the Napoleonic invasion when Joseph Bonaparte usurped the throne, and later during the restoration. As a portrait painter he has left some masterpieces of characterisation. He painted his friends as if he had just been having an intimate conversation with them. He could paint beauty without artificiality or comment as in the lovely portrait of Doña Isabel in the National Gallery. After a riotous youth, full of love-affairs, murderous encounters, excursions in the bullring and travels in Italy, always leaving just before the arrival of Nemesis in the shape of wronged husband or irate parent, Goya settled down in Madrid, married the sister of a brother artist and led the active and busy life of a portrait painter. He also painted murals and gay scenes of Spanish life for tapestries. This was the sunny side of Goya's life and it continued throughout the early period of his career. Goya began etching an occasional plate during this early period, probably as a means of study, after the paintings of Velasquez. These were done after his travels in Italy and show some influence of Tiepolo. There are also a few plates which, though undated, may have been done at this time, and which contain the beginnings of Goya's preoccupation with the evils of man's inhumanity to man. They are the 'Prisoner' plates and the first execution subject, the single figure of 'Le Garotté'. Now followed a series of remarkable prints which were done in the last years of the 18th century. Goya must have had access to Le Prince's account of his invention of aquatint etching, which was published in 1791. In this method he found a suitable medium for expressing, through the print, his ideas of satirising the follies, stupidities and extravagances of life in Spain. These compositions, 'Los Caprichos', about eighty in number, were issued as a set with a written explanation that they were the products of the artist's imagination and not drawn from models or from studies from nature. After being on sale for only a week or so they were withdrawn.

In 1803, the plates and all remaining impressions were bought by the King (Charles IV) for the national collection. There is no doubt that these remarkable prints had a profound impact on society. Despite the author's claim that the satire was not directed at anybody or any group in particular, gossip circulated that in some of the compositions certain members of Court circles were attacked, as also the all-powerful Inquisition. In fact it is very difficult to see today all the implications of the individual prints. There is no doubt that Goya was most circumspect and, sometimes with a misleading caption, sometimes with double meanings, sometimes with symbolism, sometimes with simple directness, expressed his attitude towards the basically corrupt and priest-ridden society of his time. Some of the prints are pure fantasies which show something of the dark side of Goya's personality, as 'The Sleep of Reason produces Monsters'. Others show his great humanity as in 'Because She was Sensitive' and 'Love and Death'. The prints were quite small, approximately 7½ in. by 5¼ in., and were basically simple in technique, a direct bitten line graphically describes the subject which is strengthened by three or four flat aquatint tones. They remain the most remarkable satirical works in the history of graphic art. As the frontispiece of the series, a self-portrait of Goya in a pure bitten line takes a sidelong glance at the world with distaste. By this time Goya had become deaf and there began a gradual retreat of the outward personality within himself. During the following decade the eighteen plates of 'Los Disparates' were produced. These are in a similar vein to 'Los Caprichos' but their meaning is even more obscure and the designs are neither so imaginative nor so powerful as the previous series, with the possible exception of the sixth, the 'Disparate Furioso'. But the next great work begun in 1810, 'Los Desastres de la Guerra', overshadows all the other graphic work of Goya. These etchings depict a series of individual incidents of a revolting nature which illustrate the brutal horrors brought about by war. They show small groups of people, mainly members of the civil population, meeting death by violence in a variety of ways, drawn with a power of draughtsmanship unsurpassed. Goya drew these moving documents with all the compassion for humanity of one who had experienced the terrible cruelties of the Napoleonic invasion of Spain, in which while occupying a town the French commander would put to death half the population.

Goya himself remained outside the conflict, and even retained his official position under Joseph Bonaparte and with the restoration of Ferdinand VII. But as he grew older, he became more withdrawn from life and he finally retired to Bordeaux where he spent his last years. He was still very active as an artist and at the age of seventy-nine he even worked in the then new medium of lithography, producing some magnificent prints of bullfights which have all the vigour and energy of his best work. These, together with a number of etchings, some of which were published in 1815 on the same subject, which may be summarised as highlights in the history of the bullfight and its heroes, form the third great part of his graphic output. There is no doubt that Goya, just as Hogarth before him, looked on his prints as a means of reaching a far wider public than was possible by his paintings. Unlike Hogarth, he had no pretentions to entertain while satirising the evils of his day. Pride, gluttony, lust, cruelty, greed, superstition and other evil impulses are pictured forcefully and entirely without humour and the prints thus have a deeper, more penetrating power. His horror was realistic and he drew the dead with a convincing finality quite unequalled before or since. His belief in humanity is, however, inherent in his work and one can seldom find a more moving expression of this than in the print which serves as the frontispiece of 'Los Desastres de la Guerra'.

## Chapter VII

# WILLIAM BLAKE AND THOMAS BEWICK

Throughout the history of graphic art there can hardly be two men so dissimilar as William Blake and Thomas Bewick. They lived and worked in England at the same time, both served apprenticeships to engravers, and each in his own way achieved greatness by original works quite distinct from the common task of engraving of the time – that of interpreting the drawings of others on the plate or block. Yet they were completely different in their attitude towards their work and almost exact opposites. Thus Bewick was the interpreter of the particular while Blake was the interpreter of the general. Bewick looked around him and recorded what he saw, while Blake looked within himself and recorded his imaginative inward vision. Bewick was the plain man, loving nature in all its detail, while Blake was the mystic, having great prophetic visions and loving the nature of man's soul. Both were great innovators of technique, but while Bewick founded a considerable school of engraving, Blake's work had little influence on his contemporaries and only a passing influence on the circle of younger artists who surrounded him in his last years. Both men lived simple, modest lives and achieved happiness in their chosen fields. They both worked extremely hard and produced a large volume of work. England was fortunate indeed to have had them.

William Blake was also a splendid poet who greatly influenced the development of English poetry. It is difficult to separate his poetry from his drawing and painting, and to appreciate fully the one we must understand the other. At a time in his youth when English poetry had still a formal stylized manner, apart from some early efforts in this manner, Blake made use of simple everyday language to express his inward vision. This simple language expresses quite extraordinary happenings in the complex dreamlike world which is depicted in his drawings and engravings. Blake was a deeply religious man, a seer and a spiritualist who frequently made contact with the spirits of the dead, particularly the great poets and artists and the prophets of the Old Testament. Although deeply religious, he was against the established form of religion in England. He was also against much of the established order in England, and although not active in politics, with many young men in England he was sympathetic first to the American War of Independence, then to the French Revolution. As it did to so many others, the blood bath of The Terror and the subsequent rise to power of Napoleon put an end to his radical leanings and he retired to the world of his visions. He was, however, always conscious of the bloodless revolution which was taking place in England and the "dark satanic mills" sounds a prophetic note which was echoed frequently in his later works. Of all the complex symbolism of his great works much has yet to be explained. Blake is concerned with the human soul and the redemption of the spirit. In his drawings the floating unclothed figures with the strange unfamiliar names, are invariably symbols, sometimes for abstract ideas, sometimes for an aspect of man. Such are *The Four Zoas,* a long unfinished poem, in which are Urizen (Reason), Urthona (Spirit), Luvah (Passion), and Tharmas (the Body). And in *Milton* he gives time the name of Los, and space the name of Enitharmon.

The first of the poetic works and the only one to be set in type was a slim volume of verse, *Poetical Sketches*. Then followed two short works *There is no Natural Religion* and *All Religions are one*. These were printed by Blake himself from etched plates.

This method which has never been adequately explained, was said to have been inspired by communication with his dead brother, Robert. The text and illustrations were both drawn or fixed to the copper plate in some impervious liquid which protected the metal from the corrosive action of the acid. It is the space and background to the lettering and drawing which is etched away, as the plate was printed by a relief press, and not by the intaglio roller press. Blake sometimes worked into the design after etching with the burin, thus getting a white line effect in the dark areas. After printing, Blake covered the impressions with many water-colour washes of varying colours, and sometimes touches of gold. Thus the impressions, which were often printed in colour, merely acted as a key to what almost amounts to original water-colour designs. The impressions vary considerably, not only in colour, but in technique. Blake carried out all his great poetical works this way and printed them in but small numbers. Kept in sheet form and only made up in volumes as ordered, which was not frequent, Blake managed to keep his work available for a very small following. His wife, Catherine, helped him in the colouring and binding of the books, and however poor were his material rewards he had the perpetual delight of a lifetime of married happiness. Other works which followed were the *Songs of Innocence,* which eventually appeared with the *Songs of Experience, The Book of Thel, The Marriage of Heaven and Hell, America, Visions of the Daughters of Albion, Europe, Urizen, The Book of Los, The Book of Ahania, The Song of Los, Milton,* and *Jerusalem.* Apart from these works which Blake published himself, he did a large number of drawings, water-colours, tempera paintings and engravings, highly imaginative and rich in colour and texture. These include such works as 'Newton', the 'Elohim creating Adam' and 'Nebuchadnezzar'. He also worked for various publishers and print sellers, engraving the designs of others. He even worked on existing designs, enlivening the plates for reprinting, the normal hack work of the copper plate engraver of the day. He also illustrated the literary works of others, which were engraved by other hands, as for instance the illustrations for Young's *Night Thoughts* and for Blair's *The Grave,* two books concerned with death and much read in the early 19th century.

Blake's preoccupation with serious religious questions and his visionary communication with the dead may have been brought about by his natural inclinations, but his many years of solitude in Westminster Abbey, drawing the principal monuments for publication by the Society of Antiquaries, no doubt had its effect. Blake relates having his first vision (Angels on Peckham Rye) at the age of twelve. When his father suggested that he should be apprenticed to Ryland the engraver, Blake, then fourteen gave an example of his penetrating second sight by prophesying that Ryland 'had the face of a man born to be hanged'. Ryland was hanged later on a charge of forgery. He was apprenticed eventually to Basire, a kindly man, who taught him the craft of engraving in a linear style, which technique Blake retained all his life. He was happy with his master and always spoke of him with respect. Blake later exhibited paintings at the Royal Academy and made friends with other artists of whom John Flaxman, Stothard,-Fuseli and George Romney were the closest. John Flaxman did some illustrations for editions of Homer, Hesiod, and Dante, some of the plates of which were engraved by Blake, who may have been influenced by the strong linear style of the designs. Fuseli, who shows a strange nightmare vision in some of his work, must also have influenced Blake although he always claimed the reverse; Blake being "a good man to steal from". He also engraved the work of Thomas Stothard, probably the most prolific illustrator at the end of the 18th century. From Stothard, perhaps, he gained a certain delicate charm which is most apparent in the *Songs of Innocence* and *Experience.*

During middle life a combination of failing ventures and slackening demand for his engraved work forced Blake into an obscurity of retirement, and from 1810 to 1817 little is known of his means of livelihood. But during this time he produced his great works, *Milton* and *Jerusalem,* although these brought him little financial return. In 1818 however, he became the centre of a group of young artists, chief of whom were John Linnell, Samuel Palmer, George Richmond, and Edward Calvert. From then until his death was a happy period for Blake with much work to do and the love and companionship of understanding friends.

During this period Blake executed the illustrations to the *Book of Job,* originally as a series of water-colours for his lifelong patron, Captain Butts. Linnell commissioned Blake to make a duplicate set and to engrave copper plates from them. The twenty-one engravings which Blake completed and published in 1826 are probably the finest original copper plate works done in England. Although superficially they tell the story of Job from the Bible, they are full of overtones of Blake's own mysticism. They have considerable poetry and passages of great emotional power. Lately, they have been the inspiration of composer and choreographer in Vaughan Williams' ballet by the Sadlers Wells Company and in more recent times still, they have been reproduced on the television screen accompanied by the spoken words of a great actor, Sir Ralph Richardson.

The Job engravings are pure line engravings without the addition of any etching or drypoint, and the prints were intended to be uncoloured. The richness of the technique can best be enjoyed by studying enlarged details. One can quarrel with Blake's elaboration of the borders, with the freely engraved text and somewhat ephemeral figures, but the main design is superb. The compositions are fully three dimensional and at times have an almost sculpturesque quality, most apparent in plate no. 20, 'Job and his Daughters'. They may be considered as some of the finest productions of graphic art.

Blake made only one essay in the medium of wood engraving, illustrating the *Virgil* for Dr Thornton's edition, published in 1821. For this work he engraved seventeen small blocks, imbuing

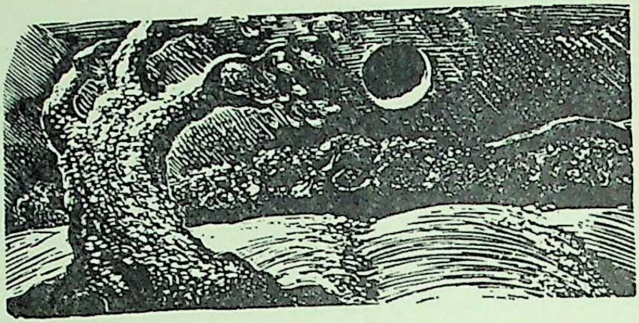

FIG 11 From Thornton's *Virgil*, wood engraving by William Blake

the pastoral subjects with his own personal manner, and using a very free style, quite in contrast to the meticulous method of Bewick and his followers. Of these engravings, 'The Storm Blasted Tree' with its crescent moon, is perhaps the best example of Blake's individual genius in this field. Blake's personality made a strong impression on his young friends, and his wood engravings particularly had a direct influence on the engravings of Edward Calvert, and the etchings and water-colours of Samuel Palmer which were done about this time. Calvert had a most able technique in the meticulous manner, but his work is deeply romantic and visionary. Of the few prints which have survived (Calvert destroyed much of his work) 'The Cider Feast', 'The Ploughman' and 'The Chamber Idyll' are the best. Samuel Palmer completed a dozen or so etchings which have the same diffused glow of sunrise or sunset which characterised Blake's work. He was perhaps more down to earth than Calvert, but there is still a poetry in his work which ensures him a high place in the pastoral tradition.

Blake's last great work, which may have been his finest had it been completed, was the illustration and engraving of about a hundred plates for an edition of Dante's *Divine Comedy*. He completed well over a hundred water-colour drawings, several of which, with other of his work are in the Tate Gallery, but he died before he had done more than the preliminary work on just a few engraved plates.

Blake had lived through a time of change, upheaval, disruption, war and uneasy peace. He saw the change of the place of work from village to factory. During his lifetime the population of England almost doubled. He saw the cost of living rise considerably, though wages generally did not. He witnessed the cruelties of the authorities to the poor, the battle of the ironmasters. Through it all he pursued his lonely course, recording his visions and composing his verse and pictures with a single-mindedness of purpose. He had few material needs, he kept his wants small. He was blessed with a perfect wife. He was thus able to be happy in his life although he was so misunderstood by his contemporaries; a simple, gentle man, with a burning message so tremendous that its force and import are still not completely understood. Yet he might have been a prophet of the spectre which lies before us today. Does mankind save his soul or perish in an inferno of his own making?

Blake was a cockney, but Thomas Bewick was a countryman, born and bred. His father was a farmer who also worked a small colliery in the countryside a few miles from Newcastle. From his earliest days Bewick was a watcher, he loved to study the birds from a place of concealment or to look out of his bedroom window early in the morning, to observe the changing seasons in all their detail. Although he was rather wild at school, playing truant and always up to mischief, he grew up in a freedom which enabled a love of the countryside to develop above all else. Quite early he showed a propensity to draw and the margins of his school books were continually filled with sketches, and often the churchyard flagstones would display further evidence of young Bewick's chalking.

After a time his father took him away from school and put him as a pupil under the Rector of Ovingham, a parish nearby. He seems to have settled down to his studies here and earned the approbation of his teacher. At the age of thirteen he was put to Ralph Beilby, an engraver in Newcastle, for a term of apprenticeship. Beilby undertook every type of engraving, from clock-faces to door-plates, gold and silver rings, the arms and crests on silver and also engraving bills of exchange, invoice heads and cards. Thus a great variety of work was done, chiefly on metal, and Bewick was soon busy at a variety of tasks which were to be of the utmost value in the subsequent development of his art. Bewick learnt the severe discipline of line during his apprenticeship, the delicacy needed when working on a small scale and the habit of long and arduous toil. Among other tasks, he did preliminary work on wood-blocks which his master finished off. These were for prints and generally of the cheapest type of work. As Beilby had no liking for this work, Bewick eventually handled the entire cutting and received approbation for certain of his jobs – particularly for a cut of St George and the Dragon for a bar bill heading – and more blocks were ordered, mainly for the illustration of children's books. An alphabet of animals indicates the skill Bewick had acquired by this time and gives a hint of the future interests of the young engraver. In fact, Bewick's technique was largely self-taught but without doubt he had the encouragement and advice of his master. Although the major part of his apprenticeship would have been spent in working on metal, at the end of his time Bewick must have made up his mind to concentrate on wood engraving for children's books, and at his parents home at Cherryburn where he continued working for Beilby, but as a freelance, he produced some specimen blocks. Beilby was so impressed by these that he sent the prints to the Society of Arts which awarded Bewick a premium of seven guineas. After some time making a tour of Scotland and the Lake District, Bewick boarded a collier and sailed for London where he settled for about a year, working as a journeyman to other engravers or printers. But he missed his own people and his rural pleasures, and in 1777 he returned to Newcastle where he remained.

He was now offered a partnership by his old master and his own young brother John, then seventeen, became their new apprentice. Bewick continued to assist in the work on copper, but much preferred to do the wood engraving when it came his way. An edition of Gay's *Fables* published in 1779, showed that Bewick's technique had progressed, while a further edition in 1784 of *Select Fables* printed by Saint of Newcastle, confirmed his earlier promise. The following year Bewick began to engrave the blocks for his *General History of Quadrupeds* which was a joint venture with Beilby, who wrote the descriptive text. This was intended as a general educational volume for young people, and Bewick gives pictures of animals usually set in a background suggestive of their haunts. A description of the general appearance follows with details of its colouring, disposition, habits and breeding. At the end of many of the descriptions where space on the page allows, Bewick placed his vignettes, which for many people represent the height of his achievement. These vignettes are little rustic scenes, or landscapes with figures, rarely as much as three inches across by an inch and a half deep. They show children at play, or a solitary figure (perhaps Bewick himself) setting off on a walk with a knapsack on back, or taking a rest or angling, in all sorts of weather. Some have a moral purpose as in the fable type and others show cruelty to animals as awful examples, and in these blocks a gallows is always pictured in the background. They show the countryside in all weathers and seasons, some of the most beautiful being the snow scenes. Bewick's purpose in putting these blocks in the book, irrelevant as they are to the text, was to serve as a kind of light relief to the lengthy and serious study. There are over four hundred animals described and the 1824 edition ran to five hundred and twenty-six pages. While living and working in Newcastle, every week-end Bewick would set off to walk the twelve miles home to his parents. It was the fruit of these week-end tramps which provided the inspiration for his vignettes. He was always a healthy and fit man, never worried by being soaked by rain or

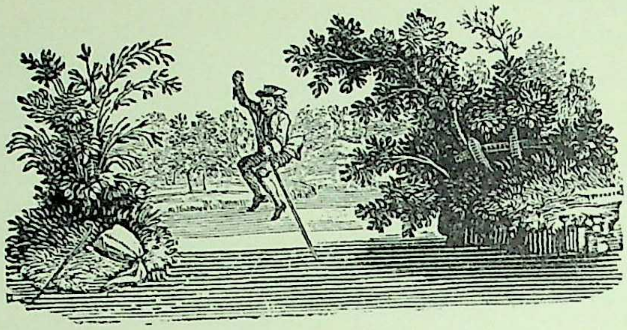

FIG 12 Vignette from the *Quadrupeds*, wood engraving by Thomas Bewick

through wading a stream. And all the time he looked and remembered the changing seasons, the varied foliage of tree and bush, the reflection of rock in pool and the rich texture of the bark of trees. Bewick claimed that his vignettes were executed chiefly as a relaxation in the evening when the day's work was done. Whether this is so or not, they contain some of the most skilled and difficult passages of engraving of all the blocks. Perhaps Bewick meant that he was not working to an imposed standard as in the descriptive blocks of the animals themselves, but that he was free to please himself in the drawing and composition. Many of the animals were engraved from Bewick's own direct drawings from specimens seen nearby or in travelling menageries, live specimens when possible, and usually pencilled directly on the block. The foliage or background was worked directly with the burin, and Bewick was so adept that he designed these backgrounds as the work progressed, using no preliminary study or drawing.

The *Quadrupeds* proved a very successful venture and by 1824 eight editions had been issued. In the course of making studies for the book at the Wycliffe Museum, Bewick undertook a single commission for the owner, Mr Tunstall. This was the drawing of the Chillingham wild bull which Bewick considered his masterpiece. Owing to mishandling by the printer the block split after only a few impressions were made and subsequent printings show the damage clearly. It is the largest of the blocks and certainly contains some interesting passages, but opinions will always differ as to its merit. Perhaps the foliage has the most varied and developed treatment of all Bewick's works, although the larger size of the engraving did not entirely suit Bewick's rendering of the magnificent white beast. Bewick then began to make drawings for his book on birds which was to crown his achievements; the first volume, the *Land Birds*, being finished and ready for the printer in 1797. His partner, Beilby, wrote the text of this volume which again was a joint production of the firm, and Bewick provided much of the information from his own and friends' experience. Soon after this time Beilby retired from active work with the firm, and the writing of the subsequent volume was completed by Bewick himself. The preparation of the *Land Birds* and the *Water Birds* gave Bewick his happiest and most congenial task, and although he had much help from established ornithologists, he put into it much of his own life's pleasure and experience.

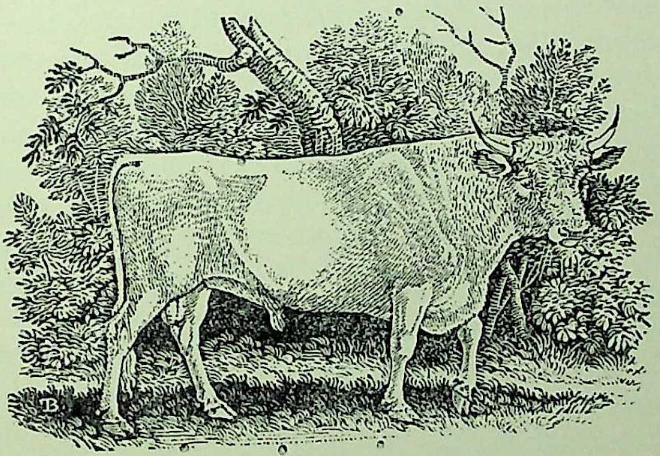

FIG 13 Wild Bull from the *Quadrupeds*, wood engraving by Thomas Bewick

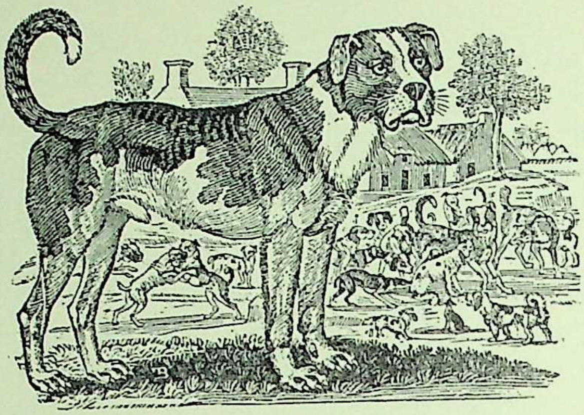

FIG 14 Mastiff from the *Quadrupeds,* wood engraving by Thomas Bewick

Bewick's fame as an artist and engraver spread as his books came to be regarded as a great improvement in the approach to educational books, generally. They had much influence on the subsequent appearance of childrens books also, which had previously been of the roughest and ill-considered standards. From this time onwards children's books received the attention of some of the best artists. Bewick's renown also reached across the seas, and there is a charming account of a visit to Bewick by Audubon, the American bird artist, who had come to pay his respects.

The firm continued with the business of day-to-day engraving of all kinds, and Bewick took many pupils whom he trained in his own methods. By now he had married and had a growing family, eventually taking his son Robert into the business. He was blessed with a most happy marriage and an adoring family. He showed us that nature could be enjoyed and expressed with the fresh and uncluttered vision of a countryman who had found a new method of putting his experiences into the pages of a book. His skill as an engraver on wood lies in the development of what he called 'colour'. This is a combination of tint and texture, ever varied and freshly cut. The tint for sky or pool engraved by parallel lines of varying thicknesses, textures as in the bark of trees or the worn rock surfaces by patterns of white lines, and the delicate lace-work of distant tree or bush by leaving only the finest of black lines. With this must be remembered the almost miraculous rendering of the plumage of birds and his delightful sense of design and composition by making the utmost use of the white of the page. Bewick was a simple unaffected man who had a sharp eye, a steady hand, and a sense of humour. He provides us with a picture of rural England in those days, as clear and penetrating as his own bright vision.

Bewick had a number of pupils who carried on his technique of engraving, some became known for creating original work, and some became engravers of the work of others. They are John Bewick, his younger brother, Robert Eliot Bewick, his only son, Robert Johnson, Charlton Nesbit, Luke Clennell, William Harvey, John Jackson, A. Anderson, Isaac Nicholson, and John Thurston.

## Chapter VIII

# THE ENGLISH SPORTING PRINT

The work of a small group of artists in a specialised field, covering a period of about a hundred and fifty years in the 18th and 19th centuries, can perhaps be described as the most English of all English art. The life and times of the English country gentleman is reflected in their paintings and the many prints after them. This was a life devoted to pleasure, but pleasure involving many rugged outdoor activities, needing a tough physical constitution, a strange mixture of idleness and much vigorous exertion. The country squires spent day after day in the saddle, riding hard in a fast chase, with summer days quietly angling on riverbank or stalking over a rough shoot. They lived permanently in their country mansions and, apart from hunting seasons at Melton Mowbray, rarely travelled far from their own estate. An insular life perhaps, but there, in company of beloved horse and hound and convivial friends with similar tastes, they lived contentedly in a countryside which was at its loveliest period before the spoliation of the railway and the industrial age. Those country squires took an enthusiastic interest in breeding England's race-horses, and it was then that horse-racing reached its peak for the first time. In the evenings at their club houses there was much gaiety and once again the events of the day were enjoyed in retrospect by the witty and satirical accounts of individual members. There were, amongst them some amazing characters and eccentrics and often the climax of an evening's gathering would be an excursion in the small hours on a lark or jape of some kind. Such boyish pranks were admirably illustrated in Henry Alken's 'Spree at Melton Mowbray' in which John Mytton and his friends actually painted the town red; or in 'The Night Riders of Nacton' the nightshirted cavalry officers of Ipswich riding a crazy steeplechase.

The new roads of the Regency gave incentive to the improvement of carriages and coaching, and the exploits of the great "Coachees" became the object of much argument and discussion. The country gentleman might take the ribbons of the stage-coach himself (for a consideration) and pit his own skill against the professional. Also about this time were the meetings of the great protagonists of the noble art, the Fancy, of Tom Cribb and Molineux The Black, Daniel Mendoza and Richard Humphreys and Gentleman John Jackson.

It was also a period of prodigious wagers. Squire Osbaldeston in his *Autobiography* considers he lost over £200,000, although he won a very large number of wagers, including the match against time when he rode at Newmarket two hundred miles in under ten hours. Very large sums of money changed hands not only in private wagers and on the Turf, but at the many gambling houses at the turn of a card.

To us the 18th century squire with his preoccupations of hunting, shooting, fishing and his rather schoolboyish pranks seems a figure of fun, but these activities were harmless enough, and he enjoyed a vigorous and healthy life of great happiness. In his own time his exploits were universally approved and followed with pride and admiration by the entire countryside (the victims of his pranks were always well recompensed) and with great envy by the town.

Such activities continued well into the 19th century and were even spreading to members of the middle classes as portrayed in the work of Surtees and Charles J. Apperley, whose pen name was "Nimrod". These then are the fields of work of a small band of English artists, many of them of foreign extraction, who produced the paintings of English sporting art. With few exceptions they worked mainly by direct patronage and their paintings

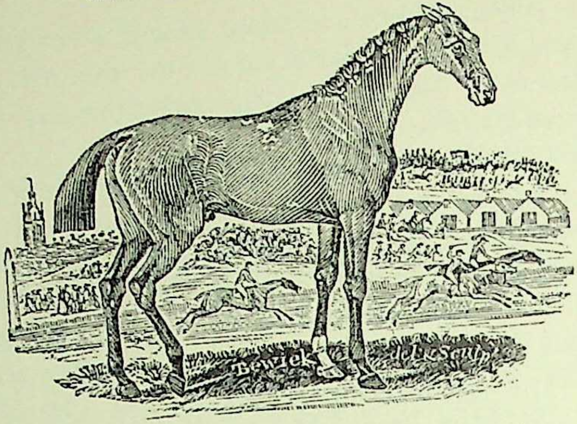

FIG 15 Race-horse from the *Quadrupeds*, wood engraving by Thomas Bewick

still remain in country mansions, generally greatly prized and seldom parted with. There are thus few examples in the great national collections. Fortunately their work had a much wider circulation through the publication of prints engraved or etched directly from the paintings. As well as serving as a means of advertisement, the prints themselves created a demand among those living in the country, and were collected assiduously by farmer, agent, innkeeper and country tradesman. The sporting print, usually in sets of four or more, became the normal decoration of the country inn, and to this day can be seen in large numbers. Engraved, etched, aquatinted or mezzotinted they were coloured by hand with great skill by apprentices, many of whom later became renowned artists such as Turner and Girtin. Later in the 19th century lithography was used but this was after the period of the finest work when standards were declining.

In the 17th century the most prominent artists working in England were foreigners – Dutchmen, Germans or Flemings. The most illustrious were Rubens, Van Dyck, Lely and Kneller, while a lesser group consisted of Hollar, Hondius and Cleyne. These latter were possibly the most direct influence on the first notable Englishman in the sporting field, Francis Barlow. As an artist Barlow is somewhat underrated at present, because he is chiefly known as a bird and animal artist, but he was the first Englishman whose standard of draughtsmanship could be considered even to approach that of Continental standards. Much of his work is pure illustration, some of it on quite a small scale. He etched some of his work himself, notably his edition of Aesop's *Fables,* but mostly he provided drawings for others to etch and spent much of his time painting large decorative pieces for country houses. He appears to have been a successful and busy artist from his early twenties. If we accept his birth date of 1626, he was already well-known at the age of thirty; Evelyn writes of him then as "the famous painter of Fowle, Beasts and Birds". He was fortunate in the patronage of General Monk, the Earl of Devonshire, Sir Frans Prujean and Denzil Onslow – the friend of Evelyn, among others, and he painted for them his scenes of the English countryside with birds, hounds, cattle, horses and fish arranged in decorative compositions. An able figure draughtsman he was yet a finer artist of birds and animals. His birds particularly have the characteristic stance and movement of their kind which must have been the result of much close study and observation. Barlow was of course a country man and although little is known of his early life in Lincolnshire, from the incidental backgrounds and details of his many drawings it is obvious that he loved the countryside and the study of wild life. He was by all accounts a great angler, and it would have been a wonderful opportunity to have illustrated Izaak Walton's *The Compleat Angler* which appeared in 1653. As it was he was involved in much grander works, such as the illustration of Benlow's *Theophila,* James Howell's *The Party of Beasts,* Stapylton's *Juvenal, The Fables of Aesop, Several Ways of Hunting, Hawking and Fishing According to the English Manner* and such ambitious works as *Brittania* issued by his friend Ogilby. Similar work was done for Richard Blome's *Gentleman's Recreation* issued in 1686. In all these Barlow was working within the scale of the book but he also worked in even smaller dimensions for the playing card manufacturers. The British Museum has a collection of sixty-one satirical designs for these playing-cards. The subjects are the Rump Parliament, the Popish plot and the Meal Tub Plot, and the designs are full of murder, villainous treachery, false indictment, plot and counter plot. These wash drawings were obviously done quickly and suffer somewhat from over-simplification, but they give us an exciting glimpse of Barlow's powers of direct draughtsmanship and composition. But fine illustrator though he was, Barlow's importance in the art of the sporting print is due to his large etching of 1687 'The Last Horse Race Run Before Charles the Second at Dorsett Ferry in 1684'. This is the first English sporting print and it also establishes the traditional interest in the Turf by the English Crown. As a record of a sporting event it is a little quaint, with the King and his Court in a stand which is little better than a hastily erected shack, and the runners, just moving off after a start, in their characteristic (rocking-horse) attitudes. But it was topical and obviously a popular subject and so this became the theme of many a sporting artist in the following century.

John Wootton is the next prominent painter to concentrate on sporting subjects. He worked during the first half of the 18th century and had obviously some training as an artist in the classic tradition of landscape. He was patronised by many of the nobility for his racing and hunting pictures, many of which are still to be seen at Badminton, Welbeck, Althorp and Houghton. His portrait of the Father of the Turf, 'Tregonwell Frampton, Keeper of the Running Horses at Newmarket Through Four Reigns', is a fine portrait. Little of his work was engraved in his own lifetime but a number of prints, mostly of fox-hunting, were made in the early 19th century. He always considered the picture as a whole and did not over concern himself with much detail.

While Wootton is an example of the professional artist turning to sporting subjects, James Seymour was the amateur turning his hand to painting the sport of kings after a disastrous season of wagers while engaged in it. As well as portraits of celebrated

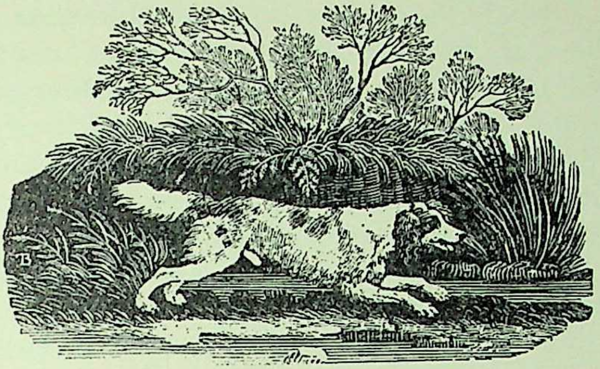

FIG 16 Cocker Spaniel from the *Quadrupeds*, wood engraving by Thomas Bewick

horses he painted scenes of shooting, coursing and fox-hunting. He never studied under any master but developed his own inherited talent so that his work was well considered in his own day. He painted many portraits of race-horses which were engraved by Thomas Spencer, and also made copies, after Wootton, and Tillemans. Fox-hunting, partridge and pheasant shooting and hare-hunting were other subjects painted by Seymour which found their interpretation in the engravings of James Roberts, Thomas Burford, Robert Houston, Canot and Grignion. One of the best known of Seymour's paintings is undoubtedly 'The Great Carriage Match Against Time'. This was painted for the Earl of March (later Duke of Queensberry or "Old Q") and commemorated his great wager for a thousand guineas in partnership with the Earl of Eglintoun against Theodore Taafe and Andrew Spoule. The match was that four horses could draw a carriage with four running wheels with a person in or on it, nineteen miles in a hour. The carriage was merely a light construction of wheels joined by a pole on which sat a stable-boy to satisfy the requirements of the wager. The leader was ridden by "Old Q"'s head groom who wore a wrist watch to check his timing, and the course was laid out at Newmarket. A great crowd gathered to watch the event and saw the wager won in just over fifty-three minutes. Lord March put a number of horses in training for the match and consulted a well-known coach builder who after much experiment produced the 'carriage' used. The painting was much admired, and Seymour painted a copy which was bought by Sir Joshua Reynolds. It received much wider acclamation from the engraving after it by J. Bodger.

In the middle of this period of sporting art stands the solid figure of George Stubbs. He was of course, of the great generation of English painters of Reynolds, Gainsborough and Romney, and he worked during the lifetime of Hogarth and Wilson at one end, and Turner and Constable at the other. He was very much a man of his time – full of interest in new techniques and always ready to break new ground. His pioneering character and independent spirit was evidenced very early in his career when as an apprentice he broke with his master over the copying of paintings at Knowsley Hall, the home of the Earl of Derby. He vowed he would never again copy paintings but only work from Nature. He began painting portraits, settling in Leeds and while there started his studies of anatomy which were to become an absorbing passion with him. He became so knowledgeable that he was soon lecturing to students at the hospital at York, and he illustrated, by etching, a number of plates for a book on midwifery by Dr John Burton who practised in the city. Stubbs left York after a period of two or three years and then visited Italy. He saw the great art treasures of the Vatican and other collections, met with other students in Rome and after much argument, remained convinced of his preference of Nature over Art. Four years later after travelling in North Africa, Stubbs was engaged in his great work 'The Anatomy of the Horse' which appeared in 1766. This was a series of etchings which depicted with great detail and accuracy the bones, cartilages, muscles, nerves, arteries, veins and glands drawn from Stubbs' own dissections of dead horses. He carried out this work in a lonely farmhouse in Lincolnshire and had devised an ingenious apparatus to hold up the horse in any desired position. This was the first methodical study of the horse made by any artist, and the result of this book had considerable influence on the painters of the horse contemporaneous with and immediately following him. The work, as Stubbs admitted, also tended to attract to him commissions to paint horses, so that gradually his portraits became fewer and some wonderful paintings of horses were produced. In 1790 Stubbs was involved in an ambitious project to make paintings of all the really great race-horses beginning with The Godolphin Arabian. The object was to have engravings made from them which would be available to subscribers, and Stubbs was paid a sum of £9,000 for the work. Due to the war with France this venture did not reach completion, but before it failed Stubbs had painted sixteen of the great forebears of our racing strains today. Of these, Eclipse, Dungannon and Gimcrack are particularly fine. Stubbs' concentrated study of the anatomy and structure of a horse was sufficiently absorbed into his painting technique, so that the anatomy was never unduly stressed. In fact his horses (with the exception of a little stylistic exaggeration in the neck) have a most naturalistic appearance. The series of paintings 'Mares and Foals' is particularly good in this respect. The horses are grouped together in a pleasing composition, sometimes against a plain background, sometimes against a landscape based on the country estate of the original patron. There are a number of charming outdoor conversation pieces such as 'The Melbourne and Milbanke Family Group', in which Lady Melbourne is seated in a phaeton, her father and brother are standing, while Lord Melbourne is in the saddle; or 'John and Sophia Musters on Horseback' in which the two riders are walking their horses accompanied by two favourite hounds, across the scene of which in the background is the façade of Colwick Hall, Nottinghamshire. Stubbs engraved many subjects himself, apart from his etchings such as the 'Horse Frightened by a Lion' and some of the rural pursuits such as 'Haymakers' and 'Reapers'. But much of his work was engraved by others including his son George Townley Stubbs who engraved

'The Turf Review' series in stipple and others in mezzotint and a mixed technique.

In his later middle life Stubbs became interested in the medium of enamel painting and spent much time experimenting with new techniques. He painted several portraits of Josiah Wedgwood and his family who were associated with his experiments. His enamels proved unpopular with the general public however, and led to financial embarrassment. In his last years he returned to painting portraits of race-horses with all his former strength and skill. The picture of 'Hambletonian Rubbing Down' depicting the lively creature with stable-boy and trainer was painted when he was seventy-five with all the vigour, understanding and love displayed in his earlier works. Soon after this, he embarked on another anatomical study and he began etching a series of plates for 'A Comparative Anatomical Exposition of the Structure of the Human Body with that of a Tiger and a Common Fowl'. He died before its completion. Stubbs' influence on other painters of horses and sporting pictures was so profound that most of the successors based their drawing of the horse on his 'Anatomy'. It is perhaps true to say that he was directly responsible for a much better standard of animal drawing and painting throughout the following years.

Ben Marshall is another painter who began with portraits in London but because of his increasing interest in the sporting world, settled in Newmarket for a period of thirteen years. During this time he painted many pictures of race-horses and did not altogether abandon portraits although the subjects usually have sporting connections. While at Newmarket, Marshall became so knowledgeable of racing matters that he contributed many articles to the *Sporting Magazine* under the pen-name of 'Observator'. He also painted a number of pictures of hunting, such as 'Francis Dukinfield Astley and his Hounds' engraved by R. Woodman, and 'Tom Oldaker', the renowned huntsman of the Berkeley Hunt, mezzotinted by W. W. Barney. The bravura of his painting of Gentleman John Jackson, the prize fighter, is almost matched by that of his own self portrait as a sportsman loading his gun, accompanied by two pointers. Marshall was a sympathetic painter of portraits and his race-horses, without possessing the simplicity and unity of form of Stubbs, are painted with a sensitive almost nervous hand. The high-blooded temperament of the race-horse, is admirably expressed in the paintings of 'Ipswell Lass' and 'Sailor Standing on the Downs'.

The gay, easy going life of George Morland produced, among a large number of rustic scenes for which he is chiefly famous, some paintings of sporting subjects. It is said that he loved to keep every kind of animal from which to make studies, to use in his paintings. As well as hunting and shooting subjects, Morland produced two charming paintings which were mezzotinted by W. Ward; they are 'Party Angling' and 'Anglers' Repast'. They represent two young couples enjoying a day on the river and perhaps not intensely interested in their fishing. It is popularly supposed that the ladies were Mrs Morland and Mrs William Ward, while the men are John Raphael Smith – the famed mezzotint engraver, and William Ward himself – the engraver of the plates.

The Sartorius family coming to England from Bavaria produced a number of sporting painters. John and his son Francis executed very many paintings of race-horses, but the grandson John Nort Sartorius, painted scenes of hunting, shooting and coursing as well as racing subjects. His two sons also continued as painters of the fifth generation. Many prints were made of the work of the family and as with the Alkens, it is difficult to identify their work separately.

Dean Wolstenholme, who was a well-to-do country gentleman and amateur painter whose work had been praised by Reynolds, turned professional after losing a ruinous series of legal actions. He painted scenes of hunting, coursing and shooting as well as such apocryphal incidents as 'The Death of Tom Moody' and 'Reynard Seeks Refuge in the Church'. Tom Moody was a popular figure in the hunting world at the time and he laid down the manner of his burial, which forms the subject of a number of prints by various hands. Dean Wolstenholme's work was continued by his son Dean Wolstenholme junior, who engraved many of his father's paintings as well as some of his own. Thomas Sutherland aquatinted many of the Wolstenholmes' subjects.

Other painters of the sporting scene in the 18th century are Sawry Gilpin, Philip Reinagle, and John Boultbee, whose work was much admired by George III, who kept rooms at Windsor for his use while painting the royal stud.

After the turn of the century, hunting scenes appear to have attracted more attention than other sporting subjects. This coincided with the increasing popularity of Melton Mowbray as the great hunting centre. The country squires of this time, among them the wealthy young eccentrics such as John Mytton, Squire Osbaldeston and Thomas Assheton Smith, set a pace which made their exploits outstanding in an outstanding epoch.

The artists who pictured this era of the hunting field most aptly are John Ferneley of Melton Mowbray and Henry Alken. John Ferneley was a student of Ben Marshall and early in his career was patronised by Thomas Assheton Smith and the Duke of Rutland. He was advised to concentrate on hunting subjects by Smith and this he did. Ferneley's work was mostly privately commissioned and to this day remains in the country houses of the original patrons, much prized by their descendants. What is also so extraordinary in these pictures is that the horses and hounds are also portraits from life, and the hounds are in their individual characteristic attitudes. Needless to say, the landscape backgrounds are authentic. Ferneley was a very conscientious draughtsman working from direct studies from life, yet painting rapidly with full brush and fine colour. Few of his hunting pictures were engraved, as he was content with a modest fee for his paintings, but he published a number of aquatints from his portraits of famous race-horses. These and a few panoramic views of race-courses were other aspects of his work.

Perhaps the most popular and unusual of Ferneley's work is the set of engravings of 'Count Sandor's Hunting Exploits in Leicestershire'. The Hungarian count who commissioned the paintings from Ferneley was a guest at Melton in 1839. The paintings depict his education in the English style of fox-hunting taking tumble after tumble, committing all the obvious mistakes and yet surviving to ride again another day. His exploits received much comment, and cartoons, broadsides and paragraphs appeared in the press at the time. The engravings, issued by Ackermann were equally enjoyed by the English public and the count himself.

The other great artist of the Melton scene was Henry Alken, who worked chiefly through the medium of the print. His father, Samuel Alken, was an artist who had worked for the architect Sir William Chambers and later became a fine etcher and aquatinter. Three of Henry Alken's brothers and two of his children also became artists, and much of their work is indistinguishable. Henry began his studies under his father and then under Barber Beaumont, the miniature painter. He soon began to contribute to the various sporting journals in the medium of water-colour, which was so well rendered by the aquatints of the day. There was a lively humorous quality about young Alken's work which found great appreciation by the sporting public of his time. He was successful from the outset. For the first twenty years of his working life he enjoyed good fortune and produced quantities of work. He was a fine illustrator as shown in *Real Life in London* and in Surtees' *Jorrocks Jaunts and Jollities* and his interests were not only in hunting but in prize-fighting, racing, coaching and driving. Other works illustrated by Alken are *Memoirs of John Mytton*, *Hunting Reminiscences* and *The Life of a Sportsman* by 'Nimrod'.

There are also the popular prints already mentioned issued by Ackermann 'Spree at Melton Mowbray', 'The Night Riders of Nacton' and Squire Osbaldeston's famous two-hundred-mile match against time. This was for a wager of £1,000 that he

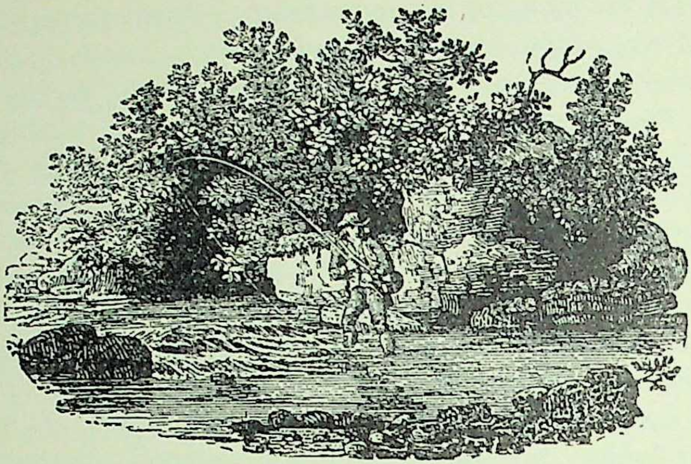

FIG 17 Vignette from the *History of British Birds,* wood engraving by Thomas Bewick

would ride two hundred miles on Newmarket Heath in ten hours. He did so easily by changing horses each time round the four-mile course. He rode hacks, hunters and race-horses, some of which he rode four times. One race-horse ran sixteen miles in thirty-two and a half minutes. After riding a hundred and twenty miles he stopped for eight minutes, had some refreshment and ate as much as he could before mounting and setting off again. Alken's picture shows the 'Squire' completing his match in the time of eight hours and forty-two minutes.

A magnificent volume is the *National Sports of Great Britain* issued in 1820, which is a wonderful selection of fifty plates of different aspects of Alken's work. In his later years Alken found difficulty in placing his work, and he died penniless.

James Ward is another artist who occasionally pictured the hunting world and in one fine painting expresses his love of countryside, horse and hound. Mezzotinted by C. Turner 'Ralph Lambton on "Undertaker" and his Hounds' is not only a fine portrait of the huntsman and his mount, but each of the hounds is individually portrayed. Ward began his career as an apprentice to John Raphael Smith and was persuaded to take up painting by his brother-in-law George Morland. He is justly famous for his landscape paintings such as 'Gordale Scar' and his paintings of cattle. He also published a mezzotint of 'Lion and Tiger Fighting' and a number of lithographs of race-horses and chargers. These were drawn on the stone by Ward himself. Alken did many coaching pictures as did also J. F. Herring and others, but the artist who is justly famed for them is James Pollard. His father, Robert Pollard, had been a student of Richard Wilson before becoming an engraver and he gave his son every encouragement to develop as an artist. They set up an engraving firm to issue their prints and James produced many paintings as subjects for aquatinting. He first exhibited in the Royal Academy in 1821 'North Country Mails at the "Peacock" Islington' which was engraved by T. Sutherland. In the twenty years before the arrival of the railways the improvement of road surfaces due to the engineering skill of J. L. MacAdam and others led to speeding up stage-coach services. The organisation of inn stages at which fresh horses replaced a tired team was so thoroughly organised throughout the country that it was possible to ride the hundred and sixty-six miles from London to Exeter in twenty hours, while the Birmingham Tally Ho coach made the London to Birmingham run in seven hours thirty-nine minutes. The mail coaches were the fastest, and every effort was made to get the mails delivered throughout the vicissitudes of weather – snow-drift and floods, or even an attack on the horses by a wandering menagerie lion. Some of the most interesting of Pollard's great number of coaching pictures are 'The Mail in Deep Snow' aquatinted by G. Hunt and 'Mail in a Flood' aquatinted by F. Rosenberg. Equally of note are the lively inn scenes showing the change of horses such as the 'Dover Mail Changing Horses to the Mail Coach' aquatinted by R. Havell, and 'Arrival of Stage Coach' rendered by the same engraver. Pollard's backgrounds and incidental characters are worthy of close inspection – they are quite authentic and show us a lively,

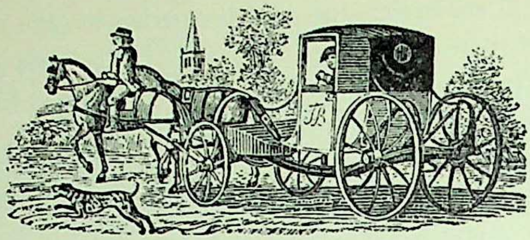

FIG 18 Vignette from the *Quadrupeds*, wood engraving by Thomas Bewick

bustling, jangling, noisy world of travel, and the rich characters of Regency England.

Both James and Robert Pollard also portrayed racing scenes, and scenes of coursing, shooting and fishing and both were interested in the new forms of carriage being developed. A number of different kinds can be seen in James Pollard's 'Hyde Park Corner' aquatinted by R. & C. Rosenberg.

To conclude this short review of English sporting art there are a number of prints devoted to scenes of prize-fighting worthy of mention, particularly the 'Prize Fight Between Tom Cribb and Molineux, the Black' after Rowlandson and 'Interior of the Fives Court, Boxing Match Between J. Randall and E. Turner, Dec. 5 1818' aquatinted by C. Turner after C. Blake, and a number of portraits of prominent fighters by various artists. Of interest too is the lithograph of a boxing match by the visiting French painter Géricault.

There are also various prints of tennis, golf and cricket matches such as the engraving by Grignion after Hayman and the aquatint by F. C. Lewis after E. Dorrell. At this time these sports had hardly reached the importance or captured the general interest of the public as they were to do later in the century. With the coming of the railway and the greater ease of travel England moved into the Victorian age with its more sedate standards of behaviour and with the subsequent change in fashions affecting art, the sporting print came to an end. Artists no longer specialised and while there were still animal painters such as Landseer, English painting was mainly concerned with historical or anecdotal pictures. The emphasis was on illustration of literary themes as so brilliantly expressed by the Pre-Raphaelites, but this brings us to the next chapter.

## Chapter IX

# VICTORIAN BOOK ILLUSTRATION

At the beginning of the 19th century Rudolph Ackermann, the publisher, was the dominant influence in illustrated books. He issued a large number of prints and books, and his volumes such as the Rowlandson *Dr Syntax* Tours and his *Microcosm of London* (with Pugin) set high standards in the drawing and colouring of aquatints used to illustrate the text.

This method was particularly suited to the large number of topographical works produced during the first forty years of the century. Typical of these was the work of the Rev. William Gilpin, whose guide books were parodied in *Dr Syntax,* and William Daniell whose 'Oriental Scenery' 'Windsor and Eton Views' and 'A Voyage Round Great Britain' were composed of magnificent, clear, fresh prints which were very close to the original water-colours. During this period both the great landscape painters, Turner and Constable, published volumes of prints. Turner in his 'Liber Studiorum' used the mezzotint method engraved by Charles Turner, and further work was engraved in line by W. B. Cooke and others.

Early in the 1820's steel plates were introduced for the first time. The advantages of this new medium lay partly in the extra fine and sparkling work made possible, but chiefly in the much greater printing life the plates now possessed. Turner made many small designs and vignettes for steel engraving for Almanacks and also popular editions of the poets, Rogers, Byron, Scott, Milton and Campbell. While Turner's printed work was in the main rather small in scale and based on his own delicate water-

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colours, Constable's printed works were large mezzotints by David Lucas worked from his large oil-paintings. These are expressions of rich tonal contrasts and give this view of Constable's work a monumental gravity.

Apart from topographical and landscape work, John Martin, a painter of extraordinary subjects, should be considered as an illustrator. He contributed many designs to Keepsakes and Almanacs, but his reputation was established by his illustrations to Milton's *Paradise Lost* and the Bible which he himself mezzotinted on steel. These are powerful visions, vast melodramatic scenes, the forces of nature unleashed by the wrath of the Lord with the erring multitudes in attitudes of supplication and despair. 'Joshua commanding the Sun to stand still', 'The Fall of Babylon', 'Belshazzar's Feast', 'The Deluge' are some of the many large oil-paintings Martin exhibited which later appeared as mezzotint engravings. The Victorians loved them and no Annual or Almanac was complete without an example, sometimes with an outline key describing various details of the composition.

Although generally English talent in painting during the first forty years of the century flowered in the field of landscape, and the historical and subject painters were too ready to please in their commonplace and trite compositions, many of these painters were excellent draughtsmen who, when persuaded to illustrate in black and white, produced some excellent work. Maclise, Mulready and Wilkie made drawings which have qualities of distinction never attained in their paintings. In figure drawing particularly, the standard set was high and remained so throughout the century, perhaps reaching its peak in the 1890's.

Among the immense changes wrought by the coming of steam power in 19th century England, perhaps none was more important to the illustrator than the invention of the printing machine by two Saxon engineers, Koenig and Bauer. This was first introduced in England by John Walter of *The Times* in 1814. The newspaper proprietors naturally had a great desire to increase the speed of printing in order to get their newspapers on the streets as soon as possible, and after the secret installation of the machine (secret to avoid labour troubles), steam power in printing became an established fact. It was to lift a great deal of physical drudgery from the pressmen and once this fact was realised the next few decades saw great advances in mechanisation, in perfecting, in handling and consequently in production. The advantages of speed in the production of print were many, but most important was the lowering of the cost for each individual copy. This decrease in costs encouraged a vast amount of printing of all kinds in the early Victorian age but especially it led to the regular production of a number of periodicals at weekly, fortnightly or monthly intervals.

The demand for so much reading matter was also due to the great increase in population. In 1801 the population of Great Britain was ten million, by 1851 it was twenty million and by 1901 at forty million it had doubled again. Much of this printed matter was popular reading – reading for amusement, relaxation and enjoyment. It was a great day for the popular novel issued in monthly parts, and it was in this form that Dickens' work first appeared. This also explains the episodic character of Dickens' early work, the first chapters appearing in print before the final chapters were written.

The first great illustrator we have to consider is George Cruikshank who was already a well-established artist when approached by the young Dickens to illustrate first *Sketches by Boz* and then *Oliver Twist*. As a young man, Cruikshank began working with his father Isaac Cruikshank for the popular print and is said to have completed some of Gillray's unfinished plates. He also produced some prints for Mistress Humphrey very much in the same manner. But it is as the illustrator of popular literature that Cruikshank is chiefly known. With his brother Robert, also an artist, he illustrated Pierce Egan's *Life in London,* which began to appear in monthly parts in 1820. The rambles and sprees of the Regency bucks Tom and Jerry and their learned friend Bob

Logic amongst the low life in London, was a "smash hit" from the beginning. Imitations and sequels poured out from the publishers, and it was also a great success when dramatised at the Adelphi Theatre. At this time Robert Cruikshank was the more prominent of the two brothers, but soon after he set up as a portrait and miniature painter, though continuing to make occasional drawings for book illustrations. The illustrations of *Life in London* were carried out in aquatint with the usual colouring by hand and black and white drawings reproduced by wood engravings. They have considerable character and liveliness. The work of the brothers is quite indistinguishable as they both worked on the same plates, although later George's work had a more grotesque character and Robert's more elegance. *Life in Paris* followed soon afterwards, illustrated by George Cruikshank alone in aquatint and wood engravings. For the next fifty years he drew for a very large number of publications – magazines, Annuals, Keepsakes and Almanacs, as well as illustrating popular novels, often published in four volumes. He usually etched a title-page and drew various incidents throughout the book, either to be etched directly by himself or as wood engravings by others.

While the list of George Cruikshank's illustrated books is too long to be given here, apart from the two Dickens' works, some notable examples are the two volumes of *German Popular Stories* by the Brothers Grimm which have scared many a child since, *Robinson Crusoe, The Waverley Novels* of Sir Walter Scott, *The Ingoldsby Legends* by R. H. Barham, *Jack Sheppard* and other works by W. H. Ainsworth, various amusing books by the Brothers Mayhew, *Uncle Tom's Cabin* by Harriet Beecher Stowe, Maxwell's *History of the Irish Rebellion* and various titles in his own Fairy Library such as *Hop-o'-my-Thumb, Jack and the Beanstalk* and *Cinderella*.

George Cruikshank was a fine illustrator in the Gothic tradition, his lively figures are imbued with that grotesque ugliness and coarse humour which is so typically English, and his work is scaled to the size of the octavo edition. His attitudes and incidents may be somewhat melodramatic by our standards, but to a public brought up on Rowlandson and Gillray and the dynamic performances of Cruickshank's friend Edmund Kean at Drury Lane, they would hardly appear to be so. He could draw sweetness and beauty when required but it is his rendering of villainy which remains in the mind: his witches, his ogres, his Irish rebels, his Bill Sykes, and above all his Fagin in the prison cell. Here the artist created the atmosphere of horror as it could not be approached in the text. It may well be that Dickens considered Cruikshank's drawings were too powerful or perhaps Cruikshank made too many demands on the author, for apart from the *Memoirs of Joseph Grimaldi* which Dickens only edited, they never collaborated again.

By far the greatest number of Dickens' works were illustrated by 'Phiz' (Hablot K. Browne), a young artist chosen for his obvious affinity to the work of Cruikshank. He is at his best with his light humorous characters such as Traddles in *David Copperfield,* Pecksniff and Mrs Gamp. He is equally adept at the sweet girl-wife-heroine and although he has nothing of Cruikshank's power of drawing and skill in composition, he does occasionally approach him in liveliness and wit.

Another illustrator of Dickens, in particular the *Christmas Carol,* was George Leech, who is however best known as an artist of *Punch. Punch* began in 1841 and Leech joined the staff some three weeks after its opening. He contributed social sketches and later shared the main political cartoon with Tenniel. His association with *Punch* was begun through the publication of some of his earlier work executed through the medium of lithography in such satirical works as *Children of the Nobility* by Percival Leigh who was a friend of Leech when they were both studying medicine at St Bartholomew's Hospital. Self-taught, he had also for some time produced parodies and satires published as separate prints. His work for *Punch* was drawn in pencil on the wood-block which was then engraved by John

Swain and his assistants. He gives us a delightful glimpse of early Victorian middle-class life, the humour is gentle and the satire is of social manners, the behaviour of servants, fond mamas and their children, the precocious youth and the old cove, the crazes, the extremes of fashion and field sports, and in particular – 'Mr Briggs' days out with the hounds'. Leech himself hunted with Tenniel and Trollope, and though he considered himself a poor rider, he was a fine draughtsman of the horse. It was because of this that Thackeray recommended him to Surtees as an illustrator for *Mr Sponge's Sporting Tour*. Leech did much of his best work for this and the other Surtees novels which followed – *Handly Cross, Ask Mama* and *Mr Facey Romford's Hounds* which he did not live long enough to complete, 'Phiz' being brought in to complete the plates. Both artists were Londoners who hunted in the home counties and thus their work, when depicting the adventures of Mr Jorrocks, was particularly authentic. The illustrations were separate plates, etchings finished in colour and wood engravings within the text.

Another artist who joined *Punch* in its early days was Richard Doyle. He later designed the cover which was to express for a hundred years the wit and humour of this scintillating mirror of English life. He was even younger than Leech when making his debut at the age of nineteen. Doyle's father, John, was an artist who had been known in Dublin for his portraits, but in London he drew political cartoons using the medium of lithography under the pseudonym of H.B. In a sense these were the immediate forerunners of the *Punch* political cartoon. The young Doyle at first drew decorative and ingenious initial letters for *Punch*, and then in a simple outline manner such mediaeval parodies as the 'Barryeux Tapestry' which is composed of large numbers of tiny figures. Others of similar nature dealing with the Californian Gold Rush followed and then, as the style had crystallised, he began his most popular series 'The Manners and Customs of ye Englishe'. As in his own day Doyle introduced topical events and personalities into his compositions, they are of immense interest to us for their picture of mid-Victorian life in London. Through Doyle's work we can glimpse the world of fashion exercising in Rotten Row, Regent Street with its afternoon crowds, top-hatted cricket at Lords, Clubland, the Derby, the House of Commons in committee stage and many other scenes of London life drawn with great wit and gentle humour. Another popular series in *Punch* was the adventures of Brown, Jones and Robinson. In a series of small related sketches on the page we see the three Englishmen in every sort of predicament, incurred while taking the innocent pleasure of sight-seeing, both at home and abroad. This is the earliest form of the comic strip and it is one which is still used in *Punch*. In 1850 Doyle left *Punch* because of its anti-papal cartoons and from this time his work appeared mostly in book form. However, he continued to make drawings of London life for *The Cornhill Magazine* in 'Bird's Eye Views of Society', and the adventures of Brown, Jones and Robinson continued in the volume *The Foreign Tour of Brown, Jones and Robinson* published by Bradbury and Evans. Illustrations to various editions of fairy tales also occupied much of Doyle's time, but perhaps his happiest work apart from *Punch* was his collaboration with Thackeray, particularly in the illustrations of *The Newcombes*.

John Tenniel first worked as a painter and exhibited at the Royal Academy, painting historical pictures or scenes from literary works. He was awarded a prize in a competition sponsored by the government for decorations of the new Houses of Parliament, and actually executed a fresco portraying Dryden's 'St Cecilia'. As with all the other frescoes there, in the damp English atmosphere it faded away rapidly. The designs of the competition were publicly exhibited in Westminster Hall in the form of large scale cartoons. After this exhibition *Punch* in its pages exhibited some 'cartoons' of its own, satirical comments on the designs. This use of the word became associated ever after with the comment or satire on Government, politics and personalities. *Punch's* full page drawings or cartoons (the 'big cuts' as they were called) were discussed and formulated at the famous staff dinner on Wednesday evenings. Tenniel joined the *Punch* staff after Doyle's resignation and after a few half-title drawings and initial letters, began to draw the full page cartoon. Tenniel developed a simple almost poster-like technique in which the meaning had an immediate clarity and considerable force. He continued to draw for *Punch* for over fifty years and received a knighthood in 1893. Tenniel's great success as a cartoonist was in his personification of the English middle class as John Bull and the most improbable disguises in which Disraeli and Gladstone and other prominent leaders found themselves. The symbolism is quite clear and the idea is matched well by the precise straightforward drawing. Tenniel was very good at drawing animals and time and again the British Lion, the Russian Bear, the French Eagle and others of the world menagerie appear in his cartoons.

Before joining *Punch,* Tenniel had begun to illustrate books. The *Book of British Ballads, Undine* and *Aesop's Fables* were illustrated by him. Later he illustrated *The Gordian Knot, Lalla Rookh* and *The Mirage of Life.* He also shared the illustrated work of the 1864 edition of *Ingoldsby Legends* with Cruikshank and Leech, and a number of other important volumes including *Dalziel's Arabian Nights.* But it is in *Alice's Adventures in Wonderland* and *Through the Looking-Glass* that Tenniel produced his greatest work. The illustrations match so perfectly the wonderful character of the text that it is impossible to consider one without the other. Tenniel's precise drawing and his sympathetic rendering of animals together with his simple, powerful design, give conviction to the fantastic dreamlike world of Lewis Carroll. The collaboration was very close, Carroll making extraordinary powerful sketches himself to show Tenniel how it should be done. Tenniel in his own way also asked for and obtained changes in the text. The collaboration of author and artist in the creation of an original work is really something which happens for the first time in the 19th century. It was a

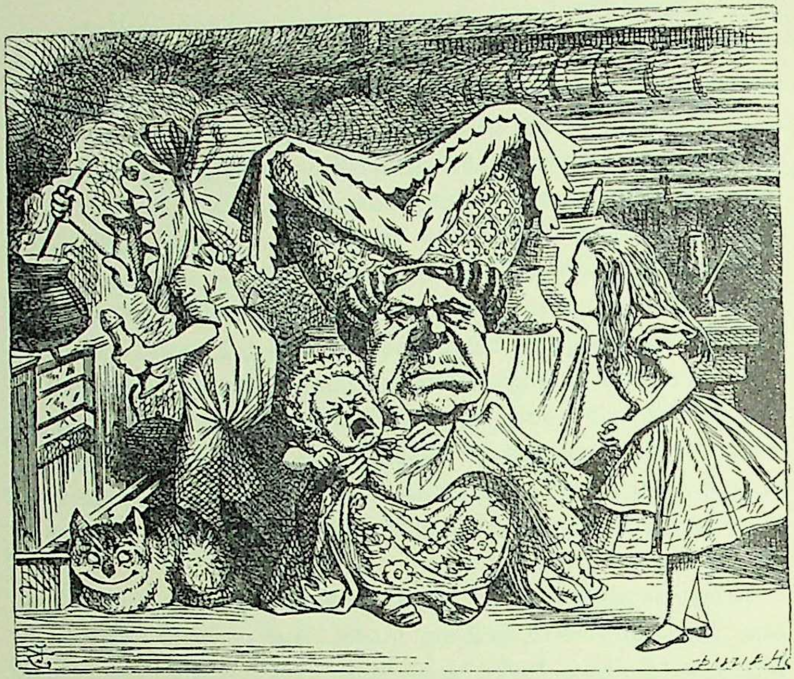


FIG 19 Alice and the Duchess, illustration from *Alice's Adventures in Wonderland* by John Tenniel, engraved by Dalziel

happy coincidence that many of the authors had excellent visual perceptions; indeed like Carroll, many of them could draw in an amusing if naïve way. Dickens had a rich visual imagination which is plainly evidenced in his writings, and in his own acting, by all accounts, at his public readings.

Thackeray had been an art student in Paris, and made many illustrations, Thomas Hood and later W. S. Gilbert both drew accompanying sketches to their verse. Then there is the example of the nonsense world of Edward Lear in which the artist is also the author. It seems that England had been particularly blessed with writers and artists who find their greatness in topsy-turveydom.

Another *Punch* artist, who succeeded Leech as the commentator on social matters, was Charles Keene. Many consider him to be the greatest black and white artist of the period. His work in every way was different to his predecessors. While he illustrated the life and times of the comfortable Victorian middle-class – with an occasional look at labourers, servants, rustics, bus conductors and cabbies, sometimes burlesquing them – he never caricatured, and his drawings though full of good humour, were gentle and never satirical. He did in fact draw his characters from life and most of them were little more than straightforward objective drawings. They were carried out freely in pen and ink on thin note paper which was pasted on the wood-block and then worked by the engravers. John Swain, who engraved for *Punch* with his many assistants, interpreted Keene's drawings with great skill and, fortunately as many of the drawings have survived, it is possible to compare the original with the reproduction. It appears that absolutely facsimile reproduction was not intended by either artist or engraver. Keene did leave his backgrounds quite sketchy and thus his drawings show more concentration on the characters of his little scenes. He also drew in watered inks so that the shading in some instances is lighter in tone than in others, which would be quite impossible to reproduce in letterpress printing ink. Keene knew this very well indeed as he had served five years as an apprentice to the Whympers, another firm of wood engravers. Keene appeared to have a dual attitude to his work – the joke belonged to *Punch* and he did his best in creating the right characters and situation, being particularly careful in the captions. He went to a great deal of trouble in his composition – making a number of rough sketches and careful studies.

However, he looked upon the original drawing as his own province and here the serious artist is paramount. Some of these original drawings are so free and sensitive that they may be compared with the work of the Impressionists in France. It is known that Pissarro and Degas had a very high opinion of Keene's work and in England Whistler was equally enthusiastic.

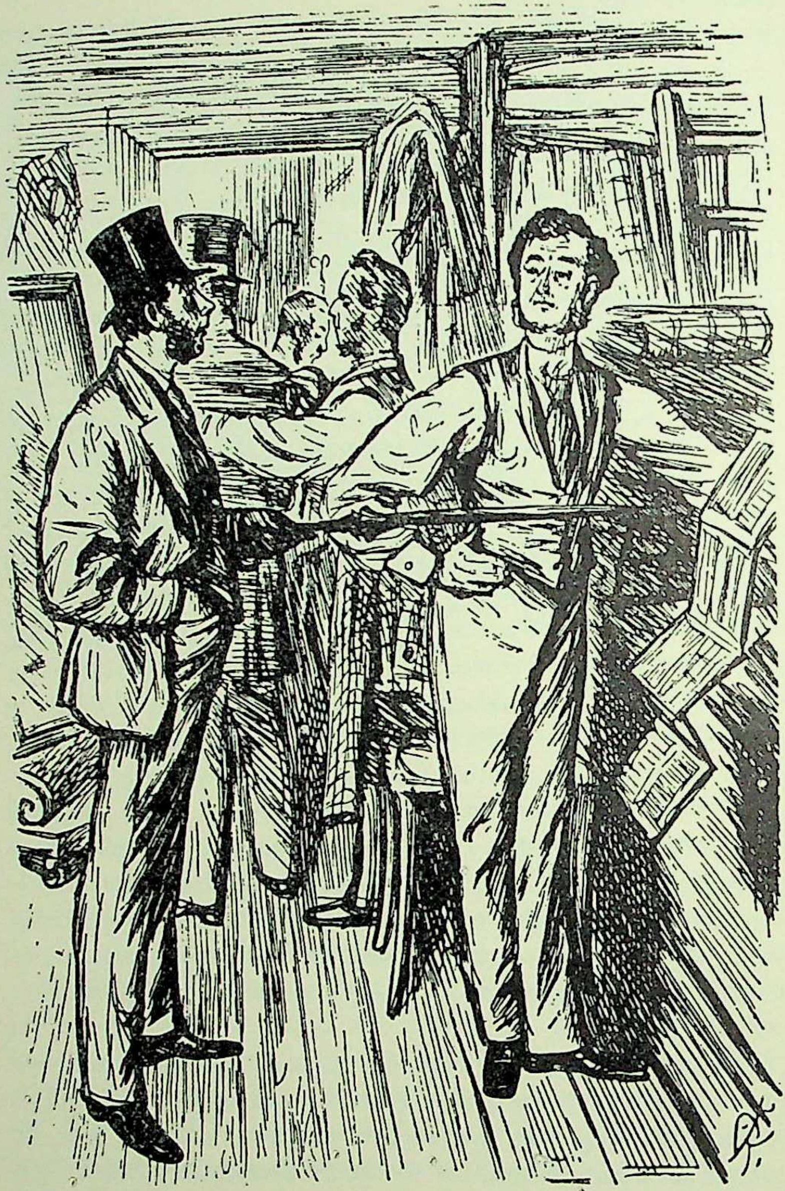
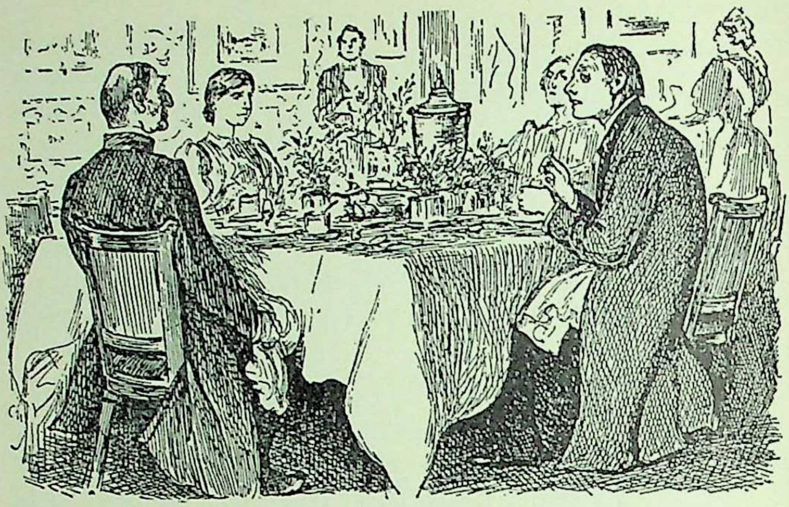


FIG 20 Illustration from *Punch* by Charles Keene, engraved on wood by John Swain

In the interpretation of Keene's drawings the engraver naturally lost much of the original quality, and he added much detail in the background which did not exist in the original. As Keene's relations with Swain and his engravers were close and harmonious for over thirty years this must have been an accepted practice. Thus his work has two clearly defined aspects – his original drawings which have a satisfying quality of their own, and the printed engraving which it resembled but which was nevertheless different, a contribution to *Punch* meeting the current exigencies of style and technique.

Keene also did illustrations for the *Illustrated London News* which began publication a year after *Punch* and also for *Once a Week* which was published by the publishers and printers of *Punch,* Bradbury and Evans. Some of his popular *Punch* series and also serials illustrated by him in *Once a Week* were later issued in book form, such as *Mrs Caudle's Curtain Lectures* written by Douglas Jerrold and *The Cloister and the Hearth* by Charles Reade. Other notable book illustrations were for *Sea Kings and Naval Heroes* by J. C. Edgar and *The Cambridge Grisette* by Herbert Vaughan, which contained some of his most beautiful drawings. Keene also made many drawings without any immediate idea of publication, a few small oil-paintings, including a fine self-portrait and a number of etchings mostly of landscape, interiors or coastal subjects, usually without figures, which have wonderful qualities of mood and atmosphere. These he considered were part of the relaxation needed from the constant grind of the *Punch* drawings.

With Keene, on *Punch* at that time was George Du Maurier, and although both artists covered the social scene, in many ways their work was complementary. While Keene was particularly good at the Stout Party and the 'Old Cove', Waiters and Shopkeepers, Du Maurier pictured High Society. The beautifully dressed society hostess, the languid young men and women depicted in the height of fashion play out their comedy of manners in a high-toned atmosphere. Although Du Maurier was a



TRUE HUMILITY

Right Reverend Host 'I'm afraid you've got a bad egg, Mr Jones!'
The Curate 'Oh no my Lord, I assure you! Parts of it are excellent!'

FIG 21 Illustration from *Punch* by George Du Maurier

competent and stylish draughtsman his drawing was not comparable to Keene's. Du Maurier also wrote some novels including *Trilby* the setting of which was largely based on his own art student life in Paris. As the illustrations were to his own text and of his own experience, they may be considered his happiest work.

So far in this review of the Victorian era we have dealt primarily with the *Punch* artists, but there is the second main group of artists whose work is distinguished in a completely different style from them. This is the illustrated work of the Pre-Raphaelite painters, Millais, Rossetti, Holman Hunt and those who associated themselves with the movement, Arthur Hughes and Frederick Sandys, the young Academic painter F. Walker, and two professional book illustrators Pinwell and Boyd Houghton.

The Pre-Raphaelites were already well established and successful as painters when they undertook designs for book illustration in which, however, their interest lasted only a few years.

In 1855 Moxon's edition of Tennyson's *Poems* and Willmott's *Poets of the Nineteenth Century* were published as two books in which some of the finest work of the time was produced. In the Tennyson volume, Rossetti, Holman Hunt, and Millais produced their best illustrations, and other more traditional work was done by Mulready, Maclise, Creswick, Clarkson, Stanfield and Horsley. The Rossetti illustration of 'St Cecilia playing the Organ and supported by an Angel' is remarkable for the combination of emotional feeling in portraying the saint and the distinguished drawing of the guardian sentry and the background. With the other three illustrations also, the artist's power to evoke so imaginatively the mediaeval world of Tennyson, is fascinating especially in 'The Lady of Shalott'. Although Rossetti's work was successful, he felt the discipline of working for the medium of wood engraving too great for the rewards available. He illustrated nothing more except two of his sister Christina's works, *Goblin Market* and *The Prince's Progress*. Holman Hunt's work was well drawn and designed but not so successful at creating an atmosphere. Millais' six illustrations are memorable, particularly 'The Death of the Old Year', 'Sisters' and 'St Agnes' Eve'. Perhaps *The Parables of our Lord* equals their sensibility of emotional feeling, so inherent in Millais, a sensibility achieved largely by the most distinguished draughtsmanship. The twenty illustrations for this book are extremely carefully composed and in their massing of darks and lights and the use of shape and the silhouette, they explore entirely new fields for the illustrator who is not merely picturing a text but adding his own emotional expression. All the designs have rich qualities but the 'Lost Piece of Silver', 'Hidden Treasure' and the 'Pharisee and the Publican' are particularly fine.

For the second book the *Poets of the Nineteenth Century* Millais did two illustrations, one is by Ford Maddox Brown, Arthur Hughes did an excellent design and the others are by Harvey, Duncan, Birket Foster and Gilbert. Millais also did a number of illustrations for the periodicals *Once a Week* and *Good Words*. Hughes worked for periodicals too, particularly for *Good Words*. He had a charming simplicity and designed largely in vignette, picturing his fairies and goblins, his mothers and children with great delicacy of feeling and sensibility of drawing. His illustrations for *Enoch Arden, Tom Brown's School Days* and above all, his illustrations for Christina Rossetti's *Sing Song* and *Speaking Likenesses* show the range of his work.

Frederick Sandys was greatly admired by both Millais and Rossetti and although not within the Pre-Raphaelite brotherhood was somewhat influenced by them. For most of his life he produced very highly finished and detailed oil-paintings, but for a period during the 1860's he designed for the wood-block. He, more than any other artist working for the book, drew in a manner sympathetic to the interpretation of the wood engraver. While some of the designs such as 'Danae in the Brazen Chamber' and 'Cassandra and Helen' and 'If' seem to remind us too much of Rossetti, others such as 'The Waiting Time', 'Death of King Warwulf' and 'Jacob Hears the Voice of the Lord' are distinguished examples of powerful realistic draughtsmanship, while in his illustration to George Meredith's poem 'The Old Chartist' he approached Dürer in his drawing and his feeling for the medium of the wood-block. All his illustration work was done for the various periodicals *The Cornhill Magazine, Once a Week, The Quiver* and *Good Words*.

Sir John Gilbert was one of the most prolific artists of the mid-Victorian period particularly for *Illustrated London News, Punch* and the *London Journal*. He also worked for Routledge among other publishers and is chiefly known for his historical paintings – his illustrations on wood were simply an extension of these. His greatest work was for Boydell's *Shakespeare* which was drawn in the accepted Victorian idea of the Elizabethan age. To us today his work though lively, at times seems unconvincing.

G. J. Pinwell did some charming illustrations for Buchanan's

*Wayside Posies* which give a fine detailed vision of English country life. There are many atmospheric and unusual effects of lighting. He died early in his thirties after showing much promise, as did Fred Walker. Walker was a brilliant and successful painter and was elected to the Academy, his paintings being typical of the sentimental taste of the day. Like Keene, he spent some years with the Whympers, drawing on the wood-block. He began illustration by making designs for Thackeray's *Philip* and *Denis Duval*. He also contributed with Pinwell to *Wayside Posies*. Another interesting undertaking was to design a poster for the stage production of Wilkie Collins' famous novel *The Woman in White*, a work which will be considered in another chapter.

Frederick Shields, who worked as a general commercial artist for lithographic printers during much of his early life, did some memorable illustrations to *Pilgrim's Progress* and Defoe's *Journal of the Plague Year*. Most of the work we have considered in the mid-Victorian period has been illustrations in black and white printed through the medium of the engraved wood-block.

Great credit for the distinguished work produced in this period is due to the skilful efforts of the engravers. The brothers Dalziel, John Swain, W. J. Linton and the Whympers, with their many assistants and apprentices undertook the constant grind of supplying the periodicals with their weekly demands and still maintained a high standard of work. The artists providing the drawings rarely considered the task of the engraver, a few moments of cross-hatching with pen and ink would mean hours of work with the burin, cutting out the tiny diamonds of white spaces between the strokes, and placing them with the utmost precision, so that the effect of the original careless strokes was obtained. In spite of this apparent thoughtlessness, the engravers produced work which holds its own with the black and white drawings made by the artists of the originals. At first the drawings were actually made on the wood-block surface by the artist in ink or pencil, later in body colour. By 1860 the development of photography, which in England was pioneered by Henry Fox Talbot, had reached a stage when it could be used to transfer an original drawing to the specially prepared block surface. It meant that original drawings no longer needed to be drawn the same size as the print, and further, that they survived and were not submerged in the process of engraving. This method was not in general use however until the 1870's.

During this period when English book illustration was reaching the heights of its achievement, there were some influences from Germany. Adolph Menzel drew some wonderful illustrations to a monumental history, Franz Kugler's *Friedrich II* and the Prussian King's own works which stand comparison with Moreau-le-Jeune, while William Busch and Oskar Petsch produced some excellent work in the field of children's books. German illustration was distinguished by its precise careful drawing. In France, a great illustrator, Gustave Doré was working. Rabelais, Balzac, Dante and many others were illustrated by him in a lively style. Doré was a frequent visitor to London where he did much work. He was fascinated by London and drew many pictures of its slums and railway arches, docks and low life. He also pictured great occasions such as the Derby and the Boat Race. These were mostly engraved on wood by French engravers, although some of the work was issued in London. The large number of drawings made for the woodblock by Daumier should not be overlooked, although his lithographs will be considered in Chapter 10.

There had been attempts at printing illustrations in colour mainly by using lithography, but they had not been very successful and eventually lithography in colour was principally used to reproduce more or less flat designs, such as reproductions of manuscript books like Noel Humphreys' work in the *Illuminated Books of the Middle Ages* or *The Parables of Our Lord*.

Other methods used to print by letterpress were developed by George Baxter. He was the son of a printer and publisher and set himself the task of developing a satisfactory method of printing illustrations in colour. In 1830 the hand coloured print was still the most economical method but by 1835 Baxter had perfected his own methods. He used an aquatint or mezzotint plate which printed the key of the design in some neutral colour. He then printed from engraved wood-blocks a large number of colours, between fifteen and twenty, using oil based inks. He was able to achieve very fine register in his printing and the colours chosen were within a close range. The result was a rich gradation of colours giving depth and substance, and coming very close to the effect of oil-painting. Baxter's early prints have great charm and are much prized, although they were mainly concerned with martyrdoms and other events, commissioned by missionary societies he was interested in. He also did many domestic and rural scenes with children at play. These were sometimes published as separate prints by subscription or as supplements to the various Almanacs and Keepsakes. Later he turned to purely commercial work, supplying smaller prints in great numbers for needle-cases and haberdasher's storage drawers. He exhibited his work at the Great Exhibition of 1851, was awarded a prize and published the following year *Gems of the Great Exhibition,* which is perhaps his best work. But he failed financially and although his patent was bought by Le Blond and others who continued to produce similar work, it had no lasting influence on colour printing and continued to be regarded as a novelty.

In the 1870's Edmund Evans began producing children's books using a number of wood engraved blocks which were printed in soft delicate colours. The blocks were often engraved as flat tint areas and the effect is almost that of a water-colour. Evans had begun printing in 1847 and introduced the yellow paperback binding with a varnished surface for cheap literature. For his children's books he employed three first-rate artists, Walter Crane, Randolph Caldecott and Kate Greenaway.

Each was a fine draughtsman with well-developed sense of design. Kate Greenaway added great charm and delicacy of feeling to her drawings of children at play. Her alphabet books and nursery rhymes picture children at play in costume of the end of the 18th century. Her works became very popular and this style of children's costume was taken up by the fashionable world. To this day it is seen in the dress of the little attendants at weddings. Caldecott also chose the late 18th century in which to set most of his illustrations. Goldsmith's 'Elegy on the Death of a Mad Dog', 'John Gilpin', 'Three Jovial Huntsmen' are typical renderings of his pen and brush showing a vision of an English world long past. Walter Crane had served an apprenticeship with W. J. Linton and had a more classic sense of design, working mainly in flat colour and decorative pattern. Notable are *The Yellow Dwarf, The Frog Prince* and the earlier *The Three Bears, Mother Hubbard, The Baby's Opera* and *The Baby's Own Aesop*. Crane was a friend of both Morris and Burne-Jones and active in the Arts and Crafts movement of the time, although he avoided the use of mediaeval themes and styles or ornament.

Edmund Evans thus set a higher standard in the production of children's books, and although his methods of printing colour were not to last, he provides a link between the great work done in the 1860's and the next period of distinction, the 1890's. The artists of the 1890's had the advantage of their drawings being reproduced in facsimile by the newly perfected line block. The advantages of the use of photography were very apparent to the engravers, and after having adopted it for transferring the original to the wood-block, there was much experimentation to find a way to a photographic control of etching metal plates. This was achieved independently by a number of different firms during the 1880's, and for a time remained a secret process. The wood engraver, spurred on by the possibility of his livelihood coming to an end, achieved miracles of technique and was now engraving from photographs and yet retaining the photographic quality of the original. With the invention of Meisenbach's half tone screen, photographs and tonal drawings could be etched on metal and the hand engraver's work became obsolete. This did not happen immediately however, and for some years in the 1890's illustrations appearing in books and periodicals were reproduced by both the process block (as it came to be known), and the hand engraved wood-block.

One of the first examples of illustration in book form to be reproduced by the new process was in Quevedo's picaresque novel *Don Pablo de Segovia, the Spanish Sharper,* by Daniel Vierge. These illustrations were executed in pen and liquid indian ink and turned into metal blocks by Gillot, the French engraver. An English edition was published by Unwin in 1892. There is no doubt that considerable hand engraving was used in these blocks but they are nevertheless true examples of photo-engraving. As a draughtsman Vierge was excellent in his lively interpretations of Spanish low life in the 17th century. Most of the illustrations are vignettes and although small, are given the whole of the quarto page. This gives a wonderful quality to the drawings which appear to trap in an impressionistic way the hot sun of Spain. The line work is extremely delicate and on some there are a number of tints which give a great variety to the work.

In England one aspect of the new technique is seen in the work of Phil May, an Australian who settled in London and did much work for *Punch*. He drew with a pen in a rapid and apparently spontaneous manner, scenes of London life, cockneys, street urchins, and the wealth of characters frequenting the taverns and gin palaces of the times. He did in fact make extremely careful pencil drawings of his characters, largely from life, and then placing sheets of thin paper over these drawings work with the pen reducing the matter to the absolute essentials. Although his backgrounds may be just a few pen strokes it is usually sufficient to set the scene and the eye concentrates on the point of the story without any distractions.

May, who unfortunately died at the peak of his career, occasionally worked in another medium, as in his 'Graphic Pictures' – a volume of sketches made on tours abroad in Europe and

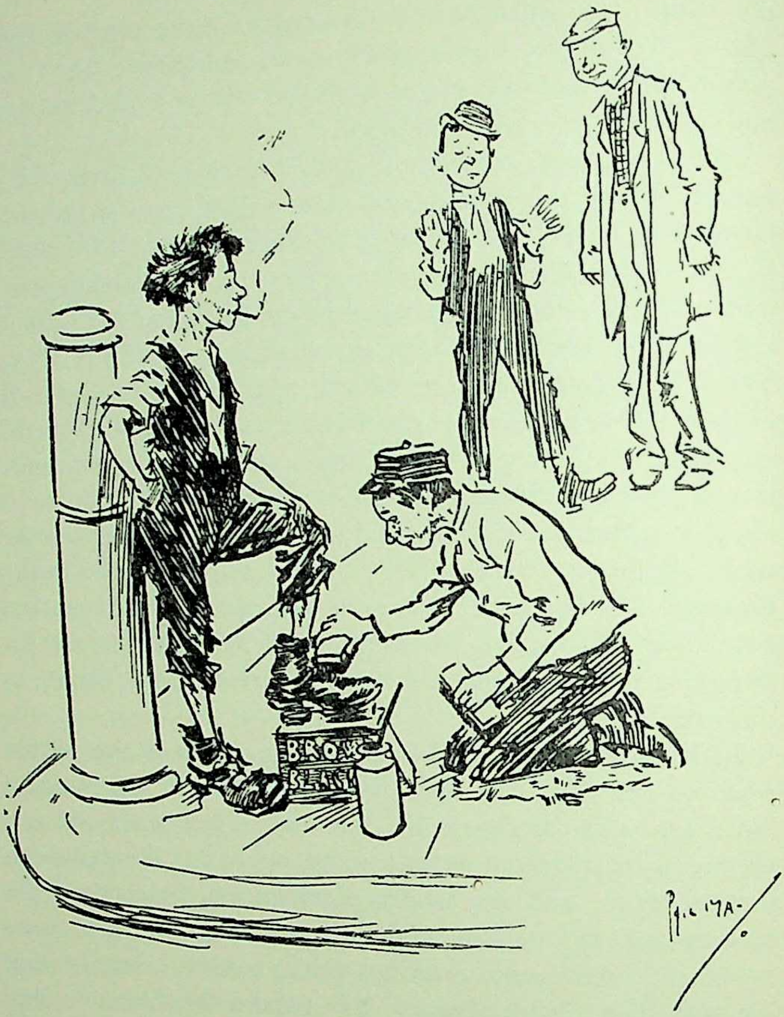


FIG 22 Illustration from 'Guttersnipes' by Phil May

New York. These were reproduced and printed by lithography and had added delicate tints of colour rendered by a fine stipple, the general effect being of pen drawings with soft water-colour washes. It is by his 'Guttersnipes' however that he will be remembered.

Among the artists of the traditional manner whose pen drawings were admirably reproduced by the line block was Hugh Thomson, C. E. and H. M. Brock, Herbert Railton, J. A. Shepherd, F. H. Townsend, Harry Furniss, Fred Pegram, Bernard Partridge and, Edward J. Sullivan and Arthur Rackham whose work mainly falls in the present century.

Hugh Thomson and the Brocks were admirable figure draughtsmen particularly at home in the 18th or early 19th century. Herbert Railton specialised in architectural and landscape subjects. Shepherd, Townsend, Furniss, Pegram and Bernard Partridge are chiefly associated with *Punch,* Partridge taking over the political cartoon from Tenniel. Edward J. Sullivan had an excellent pen technique and his illustrations to Borrow's *Lavengro,* Sheridan's *The Rivals* and *The School for Scandal* are good examples of his spontaneous manner. His later illustrations for *The Compleat Angler* and Tennyson's *Dream of Fair Women* show strong drawing and richness of texture in line while his projected drawings and etchings to an unpublished *Don Quixote* are magnificent. Rackham worked mainly in pen and water-colour, his illustrations being reproduced by the half tone process. His *Mother Goose, Midsummer Night's Dream* and Poe's *Tales* and many other works with their elfin creatures and gnarled tree roots which he made his very own are still much loved by children who like to look into a drawing.

Apart from the artists associated with the Private Press movement which began in the 1890's and which will be dealt with in Chapter 13, the most outstanding artist of the time, using the line block for reproduction of his extraordinary drawings was Aubrey Beardsley. Beardsley who died from tuberculosis at the age of twenty-six had only five years of working life. In this short period he developed a style of illustration entirely different from anything in the past. There may have been influences from Lautrec or Steinlen, from Japanese prints, from Whistler, but in the elaborate development of pattern, line and exotic fantasy Beardsley was unique. His work does express a certain

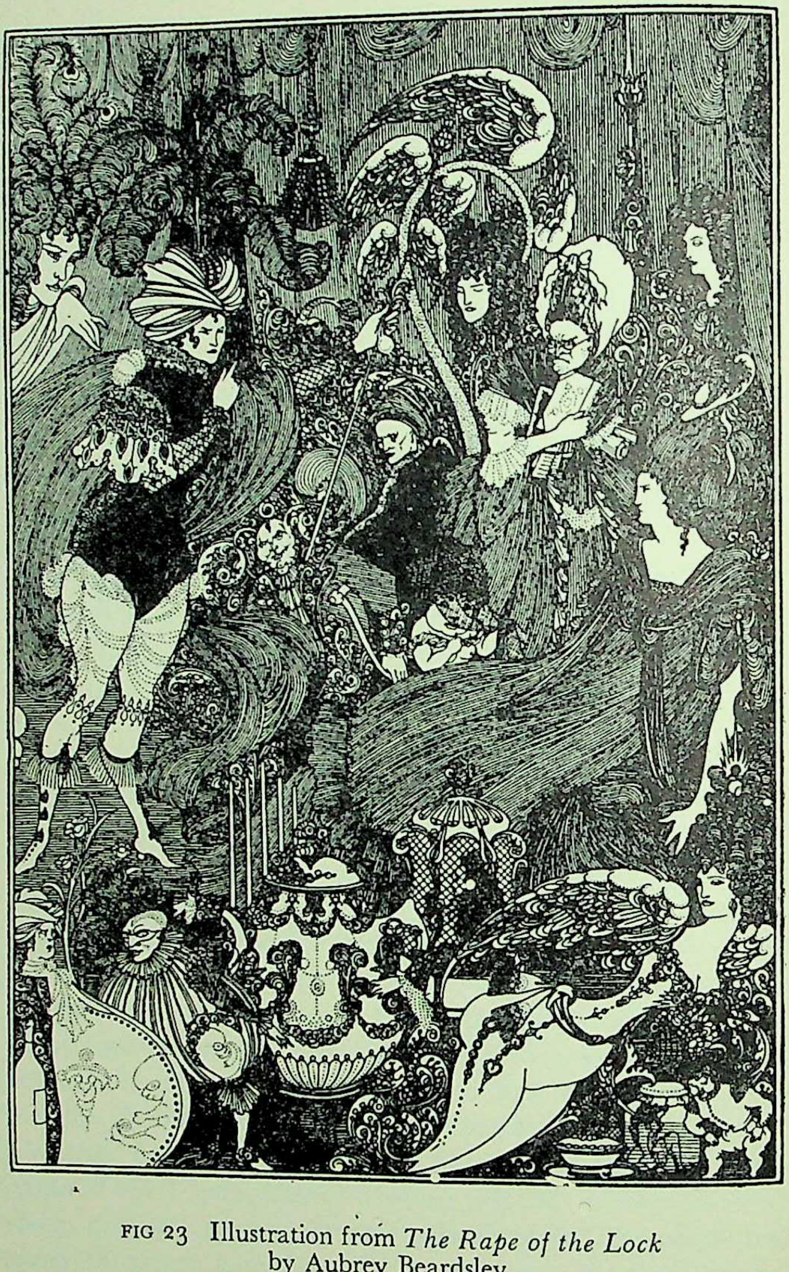


FIG 23 Illustration from *The Rape of the Lock* by Aubrey Beardsley

contemporary attitude towards shape and proportion which is related to the Art Nouveau movement. It is also work which could only have been reproduced by the line block. He uses masses of deep blacks contrasted with the most delicate line and stipple pattern against the plain white background of the page. Entirely self-taught, the commission to undertake a large number of illustrations to *Morte D'Arthur* by J. M. Dent set him free from his clerkly duties in an insurance office. These illustrations show an obvious apprentice hand and he was only just feeling his way towards the new style. This developed with his illustrations to Wilde's *Salome,* a poor play which when published was bought largely for the illustrations. Then followed much work for the periodical *The Yellow Book,* a quarterly bound as a book. This was followed by *The Savoy,* another periodical in which Beardsley did his best work. These are for Pope's *Rape of the Lock,* an excursion into the world of belles and beaux of the 18th century. Other fine work was done for the *Pierrot of the Minute* and for his own romantic novel *Under the Hill.* He did a few posters, notably for the Avenue Theatre and many covers and title-pages for the periodicals. His last work which he did not live to complete was for Ben Jonson's *Volpone.* By the curious paradox which so often in English life illuminates a whole epoch, Beardsley's work which was considered out of the main stream in his own time, now represents most characteristically the *fin de siècle.*

## Chapter X

# LITHOGRAPHY
## in the 19th century

While the origins of most of the methods of graphic art are quite obscure, that of lithography can be firmly traced to the hand of Aloys Senefelder of Munich in the year 1796. Senefelder was not an artist but worked in the theatre as an actor and playwright, and for some time had been experimenting with etching to find a cheaper method of reproducing his own scripts than the normal printing methods of the time. By chance he stumbled on the unique properties of the Bavarian limestone which is the basic printing surface of the medium, but these were not fully realised until he had worked and experimented for another two years. The earliest example of printing from the stone was the result of etching the surface, and is a piece of music printed for his friend Gleissner, a musician in the Royal orchestra.

Senefelder's discovery was at first regarded as a cheap method of printing and this attracted so much interest that he was obliged to apply to the Elector who promised his protection as an exclusive privilege. The years which followed were devoted to the perfection of the method and the design of a suitable press, as neither the existing platen nor the intaglio roller press were capable of accommodating the thick stone. In 1799 he received his privilege from the new Elector Maximilian, which gave him the monopoly of lithography in Bavaria for a period of fifteen years. Senefelder was beset by sharp business men anxious to benefit by the new method of printing, and for a down payment of two thousand florins he took a partner, Andre, a music publisher from Offenbach. Andre's first task was to patent the method in the great printing centres of Paris and London, and the firm was ready to deal with the considerable amount of commercial printing that was expected. Andre and his brothers completely dominated Senefelder who was a friendly, guileless person, always ready to describe his invention to casual strangers. In spite of Andre's business acumen however, things did not go smoothly. Senefelder's brothers set up a press in opposition and his mother supported their claim for the invention. Whilst in England Andre persuaded a number of artists to make drawings for the new medium, among them Benjamin West – the American born President of the Royal Academy, Fuseli and Stothard, and two volumes were published in 1803, yet the venture was never completed because of its poor reception by the public. These drawings were known as 'Specimens of Polyautography' and were printed from line drawings executed on the stone with a pen. The intention was to publish four more volumes and to include artists such as Stubbs, Flaxman and Hoppner. H. B. Chalon is credited with the first use of chalk on the stone, as in 1804 he produced a successful drawing of two horses. A modest but charming work, it gave direction to what was to become the traditional technique of lithography.

Richard Cooper in his landscape and Fuseli in his second lithograph further developed the use of chalk. This technique was made possible by grinding the stone with sand to provide the necessary grained surface.

Andre's scheme met with little success and he left England in 1805. Senefelder eventually parted with the Andres, made peace with his brothers and set up a new establishment in Munich with Baron Aretin. The new venture was to specialise in the reproduction of works of art. One of the first examples was Dürer's 'Missal of Maximilian'. This comprised faithful copies of Dürer's pen drawings and was perhaps the first attempt at reproducing historical works of art. The reproductive side of lithographic

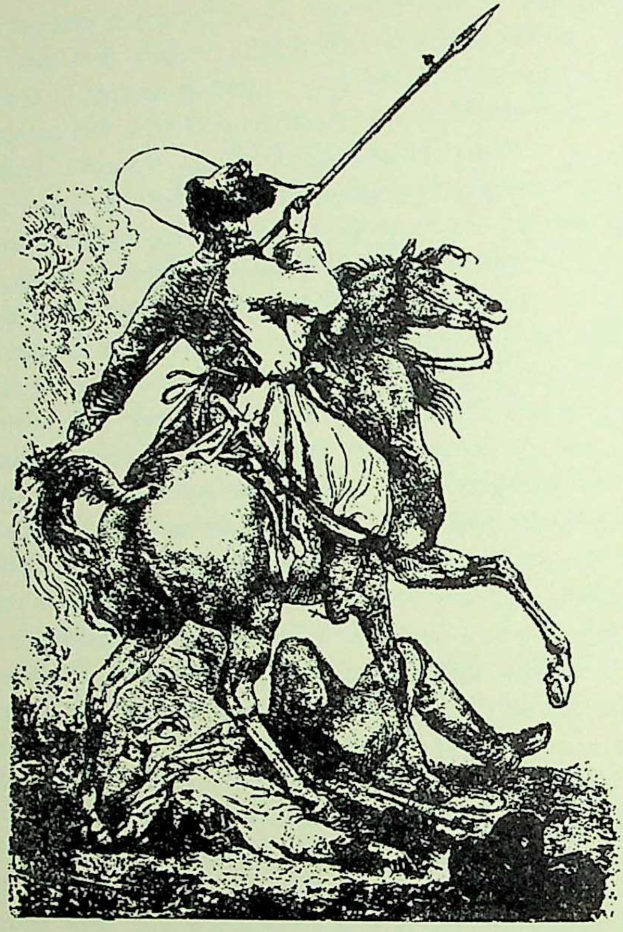


FIG 24 Lithograph by Baron Lejeune

drawing was to be the main use of the medium in Bavaria for much of the century. France, however, was responsible for the more imaginative use of the new medium and for the work of younger artists whose drawings were to develop its potentialities for artistic expression. One of Napoleon's Generals, Baron Lejeune, is credited with the introduction of creative lithography in France. In 1806 he had been in Napoleon's entourage on a visit to Munich when he was taken round the press of the Senefelder brothers. He was so fascinated by the medium and being artistically-minded himself, he made a spirited little drawing of a Cossack rider which was said to have been drawn and printed during his visit to the press. He certainly set a fashion for the amateur to draw on the stone and after the establishment of the press of Gottfried Englemann in Paris in 1816, the medium became widely known. By 1828 there were as many as twenty-four lithographic printers in Paris. The Baron also helped in the development of the Napoleonic myth which was to be expressed in a large number of military prints, dramatic incidents or minor anecdotes of the Grande Armée. Most of these prints were lithographed, the artists chiefly responsible being Horace (Carle) Vernet, Lami, Charlet, Raffet and Géricault. Vernet and Lami also collaborated in a magnificent volume *Uniformes des Armées Françaises* which contained a hundred prints in colour. This may have suggested to Menzel his series of Uniforms of the Army of Frederick the Great.

Another fine book published in France at this time using the medium of lithography was Baron Taylor's *Voyages pittoresques et romantiques dans l'ancienne France.* It contained a number of landscapes drawn on the stone by Horace Vernet, J. B. Isabey, L. G. Eugene Isabey and the Englishmen R. P. Bonnington, J. D. Harding and Samuel Prout. This shows the progress of the English artist in lithography. After a period of little interest in the medium, in 1818 Charles Hullmandel published his *Twenty Four Views of Italy, Drawn from Nature and Engraved upon Stone* and, setting up a press in London created greater interest in the medium. The following year this was furthered by the publication of Senefelder's book *A Complete Course of Lithography* by Rudolph Ackermann who encouraged the Society of Arts to award Senefelder, somewhat belatedly, a gold medal. In the years that followed it was appreciated how well lithography expressed the style of the Romantic movement particularly in landscape and in certain theatrical or melodramatic subjects.

Of the Englishmen already mentioned, J. D. Harding was a fine landscape and architectural draughtsman who used the litho-tint, a tint of a pale grey or green in which the highlights were scraped out, then printing the black stone on top. He devoted himself completely to lithography making original drawings on the stone and carrying out the work of others. Some of his best work is in 'Sketches at Home and Abroad'. J. F. Lewis, S. Prout and G. Cattermole drew a number of fine landscape and architectural albums, in which they exploited the grained surface of the stone with chalk. R. P. Bonnington, who in his short life showed so much promise, was excellent at architectural subjects, as was also John Nash in his 'Historic Mansions' and 'Baronial Halls of England' and Thomas Shotter Boys whose views of London and Paris printed in colour were outstanding. James Ward in his 'Celebrated Horses' made some beautiful drawings on the stone, some of the prints being in full colour. R. J. Lane made a fine series of portraits mostly of theatrical personalities including a series of John Philip Kemble in his most famous rôles. A. E. Chalon's drawings of the temperamental stars of the Italian Opera and above all, his records of the great period of the Romantic Ballet, which were rendered on the stone by a variety of hands, are further examples of the medium's development in England. It seems a pity that neither Turner nor Constable drew on the stone, but both Cotman and Varley produced some interesting work. Excellent work was also done in the form of prints depicting the great engineering feats of the early railway constructors. These are usually lithotints with distinguished drawings in chalk of the English countryside being bridged, tunnelled and reshaped. Fine examples are those of John C. Bourne for the London and Birmingham Railway. Finally, the political cartoons and caricatures of John Doyle (HB) showed another aspect of the range of lithography during this early period in England.

Most of the prominent painters in Paris attempted the new medium, but perhaps the most successful were Delacroix and Géricault. The latter made some lithographs while on a visit to

England – 'The Boxing Match' already mentioned in Chapter 8, some drawings of the great shire horses and their wagons, and some of race-horses. He may have been influenced by the work of James Ward in this field, but his drawings are full of character and he seems happier with them than with the military subjects drawn in France which to us seem rather forced and unreal. Delacroix made many drawings on the stone. His lively chalk work – fully charged and highly emotional drawing expresses his feeling for the melodramatic subject so popular at the time. His illustrations on the stone to *Faust* in 1828 are particularly notable and those to *Hamlet* and *Macbeth* are no less striking. In these and other illustrations he fully realised the awakening interest in the Middle Ages which followed as a reaction to the classical Empire period. No less important are his lively drawings of animals, horses and lions. Some of these show considerable scraping on the stone after the chalking. Altogether Delacroix extended the range of lithography and indicated how well it was suited to the change of style.

The four lithographed bullfights which Goya made in France, and his smaller compositions of dancers and duellists also show the power and flexibility of the medium. These were issued as separate prints and lithography tended to spread in this form. Apart from the volumes already mentioned, few books were illustrated by lithography, due no doubt to the revival of the wood-block by Bewick and his followers which also had its repercussions in France.

It is in the satirical journals of Paris, which were begun about this time that the lithograph was really used with distinction. *La Caricature* began as a weekly in 1830 and two years later the editor Charles Philipon began the famous daily *Le Charivari* which was later to inspire the founding of *Punch*. With both of these journals the name of Honoré Daumier is irrevocably linked. At first his work, in common with that of other contributors such as Grandville, Travies and Bouquet, was caricature, satirizing the government of Louis-Philippe and its ministers. Unlike the position in England where the various subjects of Gillray's prints, prominent members of the government and opposition, would good-humouredly collect and display caricatures and cartoons of themselves, the French King and legislative council foamed with anger. After innumerable summonses before magistrates, Philipon and his contributors met with constant opposition and a heavy Press censorship was installed. In 1832 Daumier found himself in prison because of a caricature representing Louis-Philippe in the rôle of a Gargantua gorging sums of taxpayer's money. However this period of four months was no great hardship as he produced some straightforward lithographs of his fellow prisoners free from any caricature, as in 'Souvenir de St Pelagie', as well as some caricatures for Philipon's *Le Charivari* which was just beginning publication. On his release from prison Daumier again contributed to *La Caricature* and his magnificent biting caricatures of members of the government were produced. The 'Pot de Naz', 'Mr Prune', 'Guiz', 'Gazan', 'Mr D'Argo' are superb examples of the single figure drawn with feeling for that individuality of form which so clearly expresses character. The large print of 'Le Ventre Législatif' with its rows of ministerial benches occupied by the self-satisfied opponents of progress is perhaps the finest example of the power of the medium. These and the caricatures of Louis-Philippe as 'Mr Poire' are the best of his early work. They are distinguished by firm expressive chalk work, occasionally relieved by plain areas scraped on the stone, and unlike most caricature have a solid almost sculpturesque quality. Daumier did in fact model many of his caricatures in clay. Soon after this, an attempt, though unsuccessful, on the life of the King provoked sterner measures against radical thought and expression and all political cartooning was suppressed by decree. This brought an end to *La Caricature* and to Daumier's earlier phase of satirical work. He contributed to some other journals such as *Figaro* for a time while continuing his work for *Le Charivari* but gradually his drawings for the latter increased and he became the most regular contributor. This work was to continue for most of his life. Although direct attack on the King or his ministers was now no longer possible, there was always food for satire and Daumier and his brother artists turned to commentaries on everyday life among the bourgeoisie.

Daumier developed several series of drawings such as 'Les Gens de Justice', commentaries on the application of justice in the law courts; 'Actualités' contemporary events abroad and later at home; 'Croquis d'expressions' and 'Moeurs Conjugales' domestic family matters; 'Types Parisiens' and 'Les Baigneurs' satires on behaviour. All of these have a strong cumulative effect so that the series contributed continuity and point to the individual drawing. Daumier produced over three thousand of these daily cartoons for *Le Charivari*.

Perhaps his most popular series was the 'Robert Macaire' which were later issued in volume form. Robert Macaire was originally a stage character from a play *Auberge des Adrets,* a clever rogue full of high-flown sentiments and exaggerated language which contrasted with his seedy appearance and unscrupulous behaviour. Something of a dandy in spite of his squalid, torn and patched clothes and dirty linen, with his hat cocked over one eye he was always ready to swindle and cheat or even murder, although full of accompanying words of philosophical imperturbability. He was accompanied by Bertrand, his stooge, who was a stupid character and though just as much a knave would usually fail in his roguery or act as a butt for Macaire's jokes. Macaire treated him as an accomplice when necessary and although always successful in his own roguery sometimes he allowed Bertrand to be caught out. The character of Robert Macaire was so successfully performed by the actor Frederick Lemaitre that Paris took the rogue to her heart. Daumier depicted him splendidly in his lithographs, at the Bourse with its gambling and swindling, at the Bar with its rascally attorneys and stupid juries, commenting on the extravagances and fancies of Fashion, engaged in the cant and intrigue of the Stage, and satirising the various aspects of daily life. Macaire always remained a fictional character almost as if Lemaitre continued to act the part in the pages of *Le Charivari* and here Daumier introduced a master stroke of circumspection. Through the medium of this chalk work he forced various prominent though unpopular members of the Government and even the King himself to impersonate the character of Macaire thus giving his satires a double meaning, making his point and yet being safe from any suggestion of direct attack.

The full implications of the Macaire series are mostly lost on us today, but the drawings can still be enjoyed for the obvious delight which Daumier had in creating the trenchant rogue. Daumier continued drawing well into his seventies and his cartoons on the aftermath of the Franco-Prussian war still displayed the powerful satire of his early days. Although there was the constant grind of his work for the press, Daumier nevertheless drew and painted for his own interest many scenes of daily life and also illustrations of his favourite authors. Of the many themes to which he returned again and again, the Railway Carriage and the Don Quixote scenes are particularly notable. He has even identified himself with Don Quixote in his satire. He also made a large number of drawings for the wood-block to be worked by the professional engraver.

In his declining years, when work was no longer possible through the failing of his sight, the only relief he had from abject poverty was the occasional help provided by his brother artists.

A fellow contributor to *Le Charivari* was Gavarni, who produced some excellent work on the stone. Although he had none of Daumier's powers of satire, he made some witty and amusing drawings of social life – of fashionable dandies and pretty women, students and artists, beggars and children. Beginning his career as a contributor to *La Mode* in the realm of fashion he developed a freer more satirical style of drawing. He broadened out in technique using chalk in a variety of ways, at times also using pen and wash and scraping the stone. His pictures of Parisian types and characters are obviously based on close and accurate observation and lithographs such as 'Le Bal Masqué' reflect the gaiety of his imaginative work. In contrast, the print of the beggar philosopher 'Thomas Virolesque' with its exquisite tonal quality and exploitation of the grain of the stone is an indication of the range of his more serious work. He was a prolific draughtsman and contributed to most of the contemporary journals as well as issuing his own series of prints. With Daumier he represents the best of the work done in the middle of the century in France.

Lithographic printing generally became diverted to purely commercial work as it did in England and elsewhere. Labels, music covers, maps and purely reproductive drawings were the work of the professional lithographic artist and this commercial side became merged with the production of the pictorial poster later in the century.

In America lithography began with landscape drawings by Bass Otis which were something like the specimens of Polyautography. It developed as a commercial printing process rather than a medium for creative original work. A typical example of this was the smaller edition of Audubon's *The Birds of America.* The magnificent double elephant first edition was chiefly engraved, etched and hand-coloured by R. Havell and his son in London from Audubon's own original drawings. The large size of the plates was chosen by Audubon so that he could represent the birds in their natural size, the wild turkeys and the eagles quite filling the page. The second edition produced in America was of a much smaller format, lithographed by various hands and hand-coloured. This treatment was used again in the production of his *The Quadrupeds of North America* issued in 1854. Although the lithographs were competently drawn and printed and the colouring appropriate, the work has not the quality of the London edition of *Birds* although it was probably the best possible alternative.

During the middle of the century the famous lithographic firm of Currier and Ives produced a very large number of lithographs which were issued as single prints though often running as part of a series. Nathaniel Currier and his partner James Merritt Ives both drew on the stone at times but as their business grew they employed many artists including Thomas Worth, Fannie Palmer, Louis Mauner, A. F. Tait, G. H. Durrie, Charles Parsons and James Butterworth. The prints were first introduced to the American public as scenes of national disasters such as the burning of the steamboat Lexington in 1840. This was issued three days after the event and with its topicality achieved widespread success. Apart from scenes of fires and wrecks and land and sea battles, Currier and Ives appealed to the sporting fraternity with scenes of race meetings, comic scenes of rural life, political and historic events and detailed scenes of the utmost sentimentality. Views of cities and prints of famous clipper ships and steamboats were other aspects of their varied work. These prints were lithographed in black and hand-coloured by the firm's staff of twelve women. They enjoyed wide circulation and provide us with a graphic picture of America in the early days and they were perhaps the only form of picture seen by many people. This form of popular art was perhaps extended by the printing of the coloured poster for the circus and travelling carnival show. These were lithographed in colour by the great Cincinnati firm of Strowbridge, the artists remaining anonymous. In 1862 Manet, Fantin-Latour and Legros began some lithographs largely at the instigation of the publisher Cardin. Just as they had become interested in etching so now they drew on the stone as an extension of their knowledge of media. Legros drew some scenes of peasant life, and later some grave portraits, and Fantin-Latour some light-hearted, poetical and very free figure subjects.

Later, in the 1870's, he was to develop these lithographs and to relate them to the musical themes of Wagner, Berlioz, Brahms and Schuman. They became very popular in his day and were issued in long series. Manet produced some interesting work quite different in character, as in 'Le Ballon', 'L'Execution de

Maximilian' and even a poster to advertise a book on cats 'Le Rendezvous des Chats'. Later he experimented more in technique and used transfer paper which although invented by Senefelder was now greatly improved. This was given a surface similar to the grained surface of the stone and artists were able to make drawings more conveniently on it, which were later transferred to the stone by the printers. Manet used it in his six lithographed illustrations to Edgar Allan Poe's *The Raven,* using a brush with a spontaneous manner which shows affinities with Japanese art, then beginning to influence painters in the West. This tendency was to develop more strongly in the work of Whistler and Toulouse-Lautrec.

Degas also experimented with lithography using transfer paper. He developed a method of working with a brush and ink on a copper plate, taking an impression from it on transfer paper then working with chalk and scraper after it was transferred to the stone. His work in this field was never published and was unknown to the public until his death. The subjects are chiefly the female figure, dancers and cocottes. Most of these prints have a delicacy and charm which is rarely found in lithography.

In France in the late 1870's and 1880's perhaps the most interesting figure working in the medium of lithography was Odilon Redon. Although the same age as Monet he resisted the enthusiasms of the Impressionists in their great discovery of light and colour, and sought to express things of the mind, evocative images and visions. His work was poetic and symbolic, at times strangely analogous to much of the work painted today. He worked mainly in chalk with some scraping of the stone, at times with considerable chiaroscuro. He issued his prints in series devoted to such subjects as 'The Temptation of St Anthony' and 'The Apocalypse', and others dedicated to Edgar Allan Poe, Goya, and the night. He must have had a very small public (like Blake in England) but though out of the main stream of his time, his work attracted the attention of the dealer Vollard for whom he drew his last series 'The Apocalypse' in 1899. Vollard was to persuade some of the finest painters in France to undertake a variety of graphic work in the beautiful books he published over a long period in the 20th century.

Before we consider the wonderful upsurge of coloured lithography in France in the 1890's we must return to England and the work of Whistler. In the late 1870's he was persuaded by Thomas Way, the lithographic printer, to make some lithographs, in which he explored the various methods of chalk and brush work. At that time he was painting his poetic 'Nocturnes' and the most successful of his lithographs of this period are his river scenes of Fulham and Battersea. Later in the 1890's he made many drawings for the stone mostly on transfer paper and these, though often quite summary and slight have the charm of delicacy and touch that is rarely encountered in the medium. Some of his nudes of this period are particularly distinguished. As already mentioned, Whistler was much influenced by the technique of the Japanese print and in his own graphic work fully absorbed the gentle art of knowing what to leave out. More active interest was created in England after Way had exhibited Whistler's lithographs and many other painters including Strang, Ricketts, Shannon, Sickert, Brangwyn, Ethel Gabain, Short, Hartrick, Rothenstein, Copley, John, the Americans John Sargent and Joseph Pennell began making drawings for the stone. These were primarily portraits and figure studies similar to their paintings or work in other media. The foundation of the Senefelder Club as an exhibiting society a few years later ensured the continuity to this day of the artists' lithograph.

To return to France and the development of colour lithography. Chromo-lithography or hand-drawn reproductive lithography was firmly established as a method of colour printing by using a separate stone for each colour in the field of commercial art already mentioned in connection with the 1870's.

It was particularly developed in England and it is there that Jules Chéret served an apprenticeship as a professional lithographic artist. His return to France and his development of the coloured lithographic poster will be dealt with in the next chapter. His influence, his technical background and his understanding of the aims of the Impressionists showed the way to a use of lithography by the younger artists and in the 1890's, the excellent group of Vallotton, Anquetin, Gerbault, Ibels, Steinlen, Bonnard, Vuillard, and above all Toulouse-Lautrec, produced free spontaneous work, full of gaiety and the light-hearted expression of Parisian life. Lautrec, in a period of ten years produced well over three hundred and fifty lithographs, most of them printed in several colours. Apart from his large memorable posters, which made his name, he produced many small prints mostly of the night life of Paris – cabaret, music hall, circus, and the Turf. Lautrec, like Manet before him, had assimilated the art of the Japanese print and his own drawings are distinguished by simple but most powerfully effective composition. His use of the silhouette, his delicate spatter work which he appears to have been the first to develop, but above all his most expressive and satirical line are his distinguishing qualities.

In his drawing of the heads of the cabaret performers, the drabs and cocottes, with consummate skill he recorded the effect of their night life exacting the utmost meaning, in the twist of the lips or the curl of an eyelash. This was done in ink with a flowing brush and at times the control seems almost miraculous. Lautrec rarely drew with chalk, although occasionally the side of the crayon is used for shading. It is the combination of flat dark tones put in with the brush and the delicate areas of spatter which makes his work so fresh and revolutionary. Lautrec had an amazing visual memory and most of his work was completed with nothing but a few pencilled jottings to guide him. But he was always looking, and what he saw he felt deeply, and although there is sometimes an element of caricature in his scenes of Parisian life, his work more than that of any other artist gives us the tang and flavour of that epoch.

Steinlen was perhaps closest to Lautrec in his understanding of the medium. Without his acid wit he was nevertheless a fine draughtsman with a wide range of work including posters, satires on society, political cartoons and straightforward illustration. He also completed some of Lautrec's unfinished work at his death particularly the poster for 'Yvette Guilbert'.

Bonnard and Vuillard both depicted the everyday Paris of the boulevards, the cafés, and the interiors of their own middle-class homes. Most of their work was for *La Revue Blanche* and Vollard's publications such as 'Albums des Peintres Graveurs'. Both used colour imaginatively with very sketchy and slight drawing done with the brush. As in his paintings, Vuillard exploited pattern, in which the domestic interior with its wallpaper and furnishings glows with rich effects. Other painters who produced lithographs for Vollard were Signac, Cross, Gauguin, Renoir, Pissarro, Cézanne, Degas, Sisley, Maillol, Forain, Carrière, Puvis de Chavannes, but these are generally trial efforts and as painters they were all too occupied with their own problems of painting to make but brief excursions although some of the colour work of Signac, the self-portrait of Cézanne and some of Renoir's figure studies show complete grasp of the medium.

Lithography continues to be used in the 20th century as a method of graphic art, particularly suited to the painter, for providing in numbers, prints of work which should be hung for its proper appreciation. No longer is it a medium of satire nor generally for illustration, although it is still used considerably in children's books today.

## Chapter XI

# THE ETCHING REVIVAL

## of the 19th century

The dominance of landscape painting in England in the early years of the 19th century, already noted, is reflected in occasional etched plates of John Crome and Cotman. The painters Wilkie, Dyce and Geddes, in the field of portraiture and *genre,* also made a number of etchings and these have qualities of realism which are rarely seen in their more popular paintings. In France also, Delacroix, Decamps, Rousseau, Daubigny, Corot and Millet, all at some period made etchings, but these essays are but few compared with the great volume of their other work. Charles Jacque was the first artist in the 19th century to devote himself entirely to etching. Jacque, a member of the Barbizon School, had studied and copied Rembrandt and the Dutch etchers of the 17th century as a student, and he remained much influenced by their free and spontaneous manner. He was a fine animal draughtsman, delighted in drawing pigs and executed many successful plates such as the drypoint 'Interieur de Bergerie' – a barn interior with sheep. He used both etching and drypoint in many of his plates and also a mixture of drypoint, mezzotint or roulette work for such night pieces as 'Le Moulin'. Although Jacque cannot be considered as a great etcher, his influence was considerable. Living and working in France during the time of two of the worlds' greatest etchers Meryon and Whistler, he is naturally overshadowed by their formidable achievements, but in his modest way he indicated the value of the spontaneous line so characteristic of Rembrandt and Van Dyck. With him could be considered Felix Bracquemond who made many etchings of birds and fine portraits of both Meryon and Legros. Charles Meryon is an example of the genius who seems to achieve mastery in his first efforts. He was a man of extraordinary temperament. Etching can be a rather unpredictable medium and much can go wrong with a ground, or the acid bath, to say nothing of the trials of the lateral reversal necessary when making a drawing from nature. That he chose to make the bulk of his subject-matter the architecture of Paris, involving draughtsmanship of a very high order, and achieving his purpose and expression with such distinction, is perhaps illuminating. His technical skill in pure line etching was superb, his drawing of the bridges and great buildings of Paris masterly, his composition always satisfying and yet the human qualities are not squeezed out by faultless technique. His work does in fact achieve a remarkable balance. It would seem that it was created by a fine ordered mind, and yet Meryon was at times on the border-line of insanity and spent his last years in an asylum. A few of his plates do show a certain fantasy which is not seen in the bulk of his work, as for instance the enormous flying fish and other creatures in the plate 'Le Ministerie de la Marine' and other vagaries of the imagination in 'Tourelle Rue de l 'Ecole de Médecine' and 'Le Pont au Change'. In his own day he received little payment for his work and no doubt suffered much privation and hardship. By all accounts he had a most unhappy life, dying at the age of forty-seven.

Some of his finest plates are 'Le Petit Pont', with its glimpse of Notre Dame, 'Le Stryge', the gargoyle of Notre Dame brooding over the city, 'L'Arche de Pont Notre Dame', a beautiful composition showing a view of the river framed by the arch of the bridge, the figures in the boats adding just the right interest to the composition, and 'La Galerie, Notre Dame', a perfect realisation of architectural detail. Two great masterpieces 'L'Abside de Notre Dame', a magnificently elaborate plate of the great cathedral, and 'La Morgue' with its wonderful massing of light and shade and its little human drama being played out on the embankment – were the products of his maturity. There is also a very fine portrait study, that of L. J-Marie Bizeul which was produced at about the same time. The demand for etchings increased rapidly after Meryon's death and after 1870 his works were in great demand for their quality as etchings rather than merely as views of Paris as they had been regarded during his lifetime.

This may have been partly due to the popularising work of Whistler, the second of our great etchers of the 19th century and his brother-in-law, Seymour Haden, with whom Whistler lived in his early professional life and who as an amateur had made etchings some years before him. Whistler's work as a painter and his reputation as a wit and man about town may overshadow his graphic work, but many collectors would have been pleased had he devoted himself entirely to etching. Whistler studied in Paris and was well aware of the pioneering work of Charles Jacque. His first series of etchings were printed by Auguste Delâtre, the printer of Meryon's work and that of most prominent French artists of the second half of the century. Published in 1858 when Whistler was only twenty-four and subsequently known as the 'French Set', it includes plates of such charming studies as 'La Mère Gérard', the delicate and sensitive drawings of children, Fumette his first model, and studies of ramshackle cottages. In 1859 Whistler left Paris and settled in London. He and his brother-in-law who was a successful surgeon, often went on sketching expeditions together. They were both fascinated by the River Thames although later, Seymour Haden drew mostly upstream at Fulham, Richmond and Egham while Whistler – as he had little feeling for trees – tended to go downstream to Wapping and Greenwich. Later he made Chelsea, Fulham and Putney his favoured riverside subjects. The etchings done during this early period when Whistler was making his way in London are mainly of two kinds.

The magnificent 'Thames Set' which consists of the plates executed between 1859 and 1871 of such subjects as Black Lion Wharf, Eagle Wharf, Limehouse and the quaintly named Thames Police, is an example of Whistler's sharp incisive drawing, combined with a freedom of line particularly in the foreground (where the drawing has a rather blurred, out-of-focus quality), in which the influence of Meryon is still apparent. The actual etching is fine and Whistler admirably captures the haphazard collection of old warehouses, wharfs, shipping and lighterage which even today is so characteristic of the lower Thames. What is particularly remarkable about these works is that, although they contain masses of detail, the sense of atmosphere is retained. Indeed it is very strongly emphasised partly by Whistler's adroit use of a perfectly empty space in the sky echoed by a similar one in the place of the water. These plain areas are anything but empty as they serve as a foil to the masses of line work of shipping and cranes and they become very alive with light, due to Whistler's power of suggestion. This is the direction in which Whistler was to work in his later etchings, particularly the 'Venice Set' in which the suggestion is perhaps overreached in quest of atmosphere. But that is looking ahead, and there is still the second group of etchings which Whistler executed in his earlier London period. This work is mainly centred around the Haden household where Whistler was made so welcome in his youth. It consists of some delightful studies of the Haden children, Mrs Haden, and some interiors such as 'The Music Room' and 'Reading by Lamplight'. One of the loveliest of the plates is the drypoint 'Annie Haden'. Whistler greatly appreciated feminine beauty and was particularly sensitive to the handling of such plates of delicate fragile charm. Annie Haden is dressed in a short crinoline dress, with her cloak and hat, prepared to go out into the world, she looks out at us with a sad wistful expression which we can only attribute to the pangs of adolescence. Whistler himself loved this print on which he claimed his reputation as an etcher would stand. Whistler in common with most young artists of the 1860's, drew for periodicals, and in all, he contributed six illustrations to *Good Words* and *Once a Week*. These were engraved on the wood-block by Swain. At this time Whistler was friendly with Du Maurier, who was becoming well-known in *Punch*.

Whistler began to spend more time on his painting and although he exhibited his etchings, he was developing his style of colour harmonies in painting to the exclusion of constructive drawing. In about 1872 however, he produced some fine portraits where the drawing is sufficiently firm to override his obsession for the decorative ideas of arrangement which so absorbed his painting life. The painting of his mother and that of Carlyle belong to this period. He then developed his Thames 'Nocturnes' and these, with portraits, occupied most of his painting life, interrupted by such diverse activities as the decoration of a dining-room in Princes Gate – the famous Peacock Room – for his patron F. R. Leyland, and other interior designs in association with his architect friend E. W. Godwin. During the 1870's Whistler's etching work lay fallow, but at the time of the famous Ruskin libel action he began to revive his interest in graphic art, and commenced his first essays in lithography from which he was to produce some excellent work. He also began to etch again, this time in a freer more atmospheric style. In 1879, largely as a result of the Ruskin trial he became bankrupt. Fortunately at this moment he received a commission to produce twelve etchings of Venice for the Fine Art Society. He spent over a year in Venice and produced his memorable 'Venice Set' as well as a large number of pastel drawings. He produced many other etchings of Venice and these make up the bulk of his later work in this medium.

His Venice etchings were done after much of the development work of the French Impressionists had been completed and although Whistler himself had been influenced by Impressionism in his paintings of the 'Nocturnes' for instance, he was never much concerned with capturing the effects of bright sunlight.

However, this was exactly what he did with his Venice etchings, as no one had succeeded before he caught the bright Venetian atmosphere, with the greatest economy of line. Perhaps at first these etchings look rather sketchy, but with a sympathetic look we can see the total effect is very complete within its own conventions. In 'Turkeys' for instance, the line is very summary but so delicate and characteristic of the setting, that we can with ease follow Whistler's hand as it rapidly worked across the plate, drawing always the essentials and merely suggesting the masses of detail which the scene obviously possessed.

Whistler also drew more substantial works in his larger plates 'The Riva No. 1', 'The Rialto' and 'The Palaces' which are equally suggestive and atmospheric but stronger in construction. Perhaps the finest plate of these impressionistic views of Venice is the 'San Giorgio' in which the line of shipping and masts before the waterfront is exquisitely expressed, and an empty sky and lagoon give just the right atmospheric quality.

Whistler was also fascinated by the many arches and doorways of Venice and in 'The Traghetto' and 'The Doorway' he achieves rather more concentration of form, reminiscent of his earlier 'La Marchande de Moutarde'.

Whistler was extremely careful in his etching and printing, and if some of his paintings appear slapdash it is in strong contrast to the trouble he took with his plates. He experimented with various types of rag wiping to obtain effects of tone on the plate during printing. He also made much use of tinted papers for his prints and went to much trouble to achieve the best results. Whistler later etched in France and Holland, made a plate of Windsor Castle and a series of twelve of the Naval Review on the occasion of Queen Victoria's Jubilee, although these works do not rank with his best. He was always a personality who enjoyed an active social life, making many friends and at one time was a link between French and English artistic and literary circles. His temperament also made him many enemies and at some time or other he quarrelled with most of his friends. He was a great wit and his 'Ten O'clock' lecture to fashionable London society was so successful that he was able to give repeat performances at Oxford, Cambridge, at the Grosvenor Gallery, The Chelsea Arts Club and elsewhere. His many pamphlets which display undoubted literary talents were gathered together and published in 1890 by William Heinemann under the title of *The Gentle Art of Making Enemies*. Whistler was concerned with the printing of his own text just as he was with his etchings. He made many innovations in typography which are now commonplace, such as the asymmetrical layout of the title-page, a narrow measure for the text and wide margins, and the use of his own device, the scorpion butterfly.

Seymour Haden had studied medicine at the Sorbonne and it seems likely that he may have been familiar with the early work of Jacque. He began to etch on journeys to Italy in 1843 but this did not lead to any further developments until 1858 when the young Whistler was beginning to produce his own fascinating plates. Inspired by what Whistler was doing, Haden returned to his own etching and for intermittent periods during about seventeen years, in his free time from a busy and successful practice, he produced some of the best free line etchings in the history of graphic art. His power of suggestion is considerable and although he never loses quality of line he creates an admirable effect of depth. Having Rembrandt's work firmly in mind Haden made simple statements of river scenes, making much play with foliage of trees around groups of buildings, exploiting the quality of line and freely rendering the shadows and reflections on the water. An occasional dinghy or ferry gives further interest to the areas of water which have always a most natural effect of movement. Often the work has the light of the setting sun. Most typical of Haden's work are these small landscapes such as 'Shepperton', 'Sunset on the Thames', 'From Cardigan Bridge' and the 'Towing Path'. Occasionally he also attempted an interior scene such as 'Cottage Window, Shere' and the 'Reading by Lamplight' which was probably done at the same time as Whistler's plate.

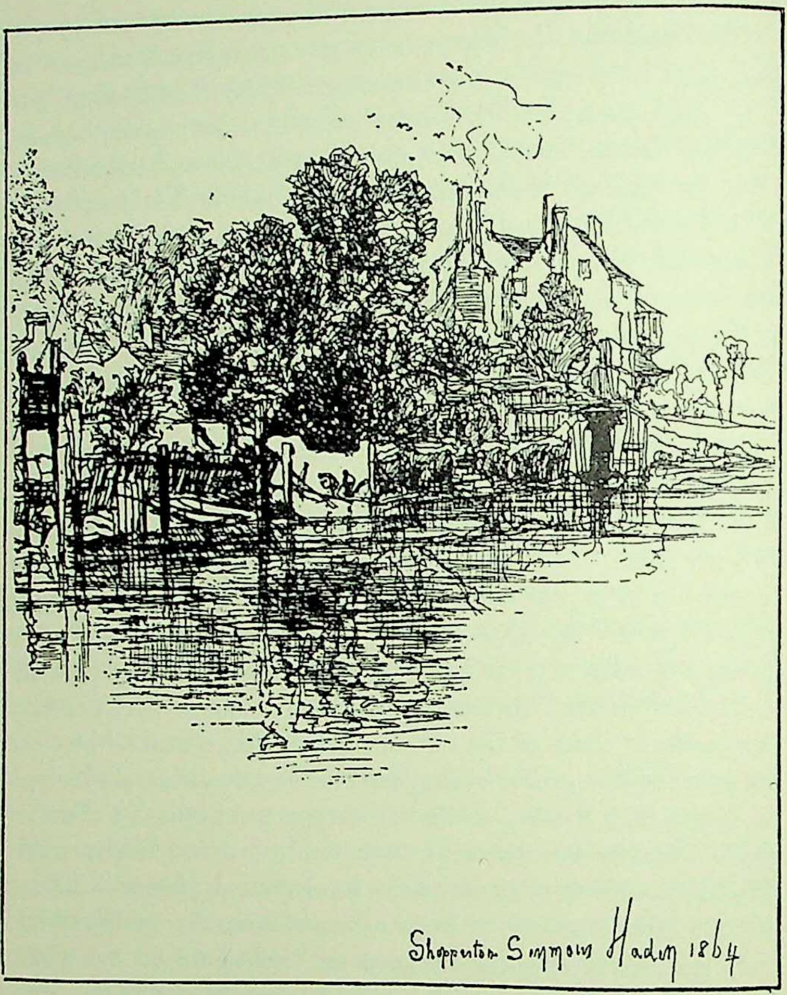


FIG 25 Shepperton, etching by Seymour Haden

There are further studies of the figure in the 'Turkish Bath' and 'La Belle Anglaise', and in the 'Assignation' the figures have almost equal value to the foliage. Finally there are the larger plates of the lower Thames such as the 'Purfleet', and the 'Breaking-up of the Agamemnon' which – though reminiscent of

Turner – is perfectly realised within the medium and is undoubtedly Haden's greatest achievement. After 1880 Haden took to mezzotinting but his work in this medium is of little consequence. It is in Haden's freely executed small plates, which are so much in the direct tradition of Rembrandt, that his importance lies – he was also a collector and connoisseur and as President of the Society of Painter-Etchers he exerted much influence and interest in the pure bitten line.

Another important figure during the etching revival of the 19th century was Alphonse Legros. A friend of Whistler's early student days in Paris, Legros came to London in 1866 largely at his instigation. He settled in England permanently, at first being in charge of engraving at South Kensington Art School (now the Royal College of Art) and later becoming Professor at the Slade School. He thus had much influence on English art in the latter part of the 19th century. He had begun etching in Paris and his work remained essentially French in spirit. He executed a large number of plates of varied subjects and quality, perhaps his most memorable were those of peasant life. He was a fine draughtsman and had a feeling for landscape, although he retained a method of shading with diagonal lines which was at times unsuited to the rendering of the subject. He was capable of imbuing his work with deep feeling as seen in the plate 'Death of a Vagabond' and other plates depicting the life of poor peasants. Legros was also a fine portrait etcher in the simple tradition of Van Dyck. The head of Dalou, that of Rodin and that of Delâtre the printer-etcher are fine examples.

The French Impressionist painters were interested in various media and most of them worked occasionally in either lithography or etching. Their work usually consisted of direct studies and generally they did not compose for the plate. Even so the qualities of these direct drawings on copper are notable. Some of the best plates are Pissarro's portrait of 'Cézanne', Degas' of 'Manet', and 'Mary Cassatt in the Louvre' and his self portrait, and Manet's study of Spanish gypsies. Mary Cassatt made some charming drypoints printed in colour. Rodin drew a masterly head of Victor Hugo, which like all his work, was technically superb, and Van Gogh in his portrait etching of Dr Gachet displays the powerful vibrant line so characteristic of his brush work. All this work shows the greater interest in the pure etching there was in the last part of the 19th century, and the popularity of etched prints among collectors increased during the 20th century until the early 1930's.

Working towards the end of the century in England was Charles Keene, the *Punch* artist who did a number of delicate landscape and coastal subjects. There are some notable plates of the sand dunes and river estuaries of Suffolk, in which he draws quite freely in line with little shading, yet manages to suggest the wide flat expanse in depth with an almost impressionistic effect of light. Of the last part of the century, some of the most outstanding work of the younger men was that of William Strang, who produced a large number of plates of varying subjects, of which probably the most distinguished is the series of portraits of literary and artistic personalities, 'Thomas Hardy', 'Rudyard Kipling' and 'R. L. Stevenson' being particularly fine. Sir Frank Short succeeded Legros as Director of Engraving at South Kensington Art School and in his technique instigated more methodical practices of scientific calculations. He also practised aquatint and mezzotint with particular success in landscape. Sir D. Y. Cameron did many landscape and architectural subjects in which the effect of pattern is strong. This gave his work when framed and hung, an appeal which brought him great popularity. George Clausen drew many scenes of barn interiors and farm workers which seem to us to possess more convincing qualities than his paintings. While abroad, the work of the Swede Anders Zorn had spontaneous qualities in a broad manner. Most of his work consists of figure subjects and in some cases the drawing strikes us as being too finished. But in some of his portraits he reached distinction as in the 'Ernest Renan'. Outside England perhaps the best etching was done in France, and apart from the work of the painters already mentioned, the etchings of J. L. Forain, particularly the many scenes of Law Courts were outstanding. In these often very satirical compositions he may have been influenced by the notable drawings, paintings and lithographs of Daumier in a similar field. Forain was perhaps too sketchy at times but his line is full of character and in the direct tradition of Rembrandt. He was full of human sympathy which is sensitively recreated in some of his work. He also produced some biblical plates in which the emotional qualities are particularly strong as in 'Le Retour de L'Enfant Prodigue'.

The work of Whistler and Seymour Haden had such popularising results in the 19th century that England was to begin the present century with a strong body of fine draughtsmen, such as Muirhead Bone whose architectural works rival Piranesi, Brangwyn whose large plates have great *bravura* but also distinguished drawing, Augustus John with his Rembrandtesque heads, Sickert with his dingy scenes of London life, Blampied with his studies of horses and peasant life in Jersey, and the younger men who followed – Osborne, Nevinson, Rushbury, Wheatley and Nixon – some of whom are still working and all of whom produced notable work.

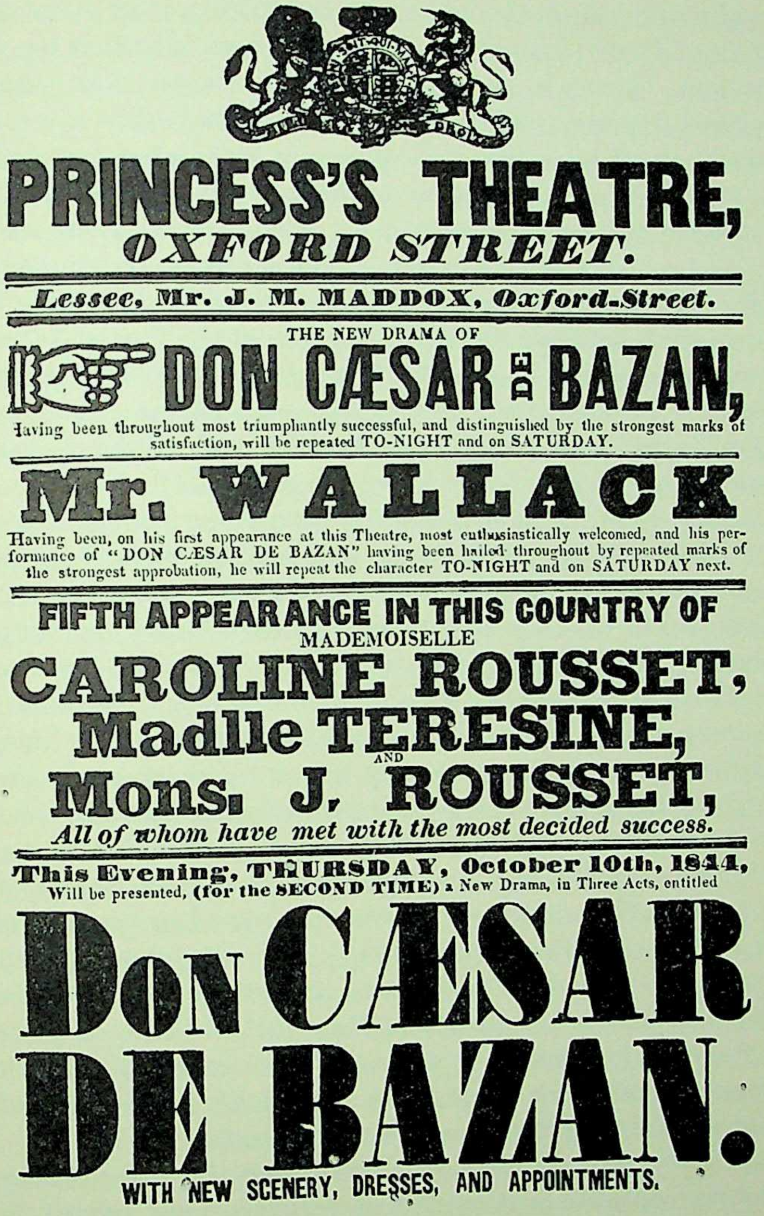
## Chapter XII

# THE POSTER

The pictorial poster is so familiar today as a fully developed example of graphic art in which the skills of typography and drawing with colour combine to produce striking and original work, and yet its history is little over a hundred years old.

Although from the 16th century onwards there have been examples of announcements printed by letterpress and mainly of a typographic character, such as Government proclamations with perhaps a woodcut representation of the coat-of-arms, it was the playbill of Regency times which began the development of display and publicity – the fundamental requirements of the poster.

The playbills of the late 18th century were no bigger than handbills and printed by letterpress using the normal book types. They served the function of theatre programmes as well as notices of performances. This accounts for the wealth of detail which is carefully laid out and scaled down in the order of importance. During the period between 1815 and 1835 in London and the English provinces the theatres flourished, their numbers grew, and the playbill must have been a very familiar sight. They became somewhat bigger, roughly twenty inches by eight inches and this size was convenient for pasting onto the pillars outside the theatres. They continued to serve as programmes with very full information regarding the performers and scenes. As an evening at the theatre in those days consisted of the main drama preceded by a one-act farce and followed by a full length pantomime of a spectacular nature, in addition to numerous interpolated songs and dances, the full description was both varied



**PRINCESS'S THEATRE,**
***OXFORD STREET.***

***Lessee, Mr. J. M. MADDOX, Oxford-Street.***

THE NEW DRAMA OF
**DON CÆSAR DE BAZAN,**
Having been throughout most triumphantly successful, and distinguished by the strongest marks of satisfaction, will be repeated TO-NIGHT and on SATURDAY.

**Mr. WALLACK**
Having been, on his first appearance at this Theatre, most enthusiastically welcomed, and his performance of "DON CÆSAR DE BAZAN" having been hailed throughout by repeated marks of the strongest approbation, he will repeat the character TO-NIGHT and on SATURDAY next.

**FIFTH APPEARANCE IN THIS COUNTRY OF**
MADEMOISELLE
**CAROLINE ROUSSET,**
**Madlle TERESINE,**
AND
**Mons. J. ROUSSET,**
*All of whom have met with the most decided success.*

**This Evening, THURSDAY, October 10th, 1844,**
Will be presented, **(for the SECOND TIME)** a New Drama, in Three Acts, entitled
**DON CÆSAR DE BAZAN.**
**WITH NEW SCENERY, DRESSES, AND APPOINTMENTS.**

FIG 26 Playbill for the Princess's Theatre

and lengthy. Great skill was shown in achieving variety and the mass of detailed information was never allowed to be monotonous in bulk. Great use was made of the new display types which poured from the typefounders between 1810 and 1840. Fat face types, egyptians, ionics, grotesques, sans serifs, open and shadowed, these type faces possessed striking dynamic qualities which attracted the eye as print had not done before. (These same types have been revived for use in publicity in the present day.) The only pictorial elements rarely introduced in these playbills were small woodcuts depicting the action of the play, and these were often printed in a reddish brown colour. They were placed between the appropriate lines of type and served more as typographic ornament than as illustration. The style of the woodcut was the anonymous one of the chapbook and ballad sheet.

Apart from the smaller playbills other larger posters as they now became, were posted on the walls and hoardings of delapidated houses. In London John Parry made two very careful water-colour drawings of walls and hoardings in 1835 and 1844 showing a large number of printed posters and bills. These are so carefully executed that even the character of the types which were used in the original posters are faithfully reproduced. Many of these posters are for the theatres, but others are for shops, sales, and various methods of travel. The travel poster makes its début with the notices of the stage coaches and their new fast times – 'The new Coach Comet Liverpool in 24 hours every morning at 9 from the Bull and Mouth'. A few years later the great railways started to advertise, and some of the most delightful posters of the 1830's were those for the new steamships. 'The powerful and magnificent steamship *The Favourite*' was announced by her owners for passages to Ostend. These steamships were also depicted, probably by woodcut, in a most lively fashion with full steam ahead and great billowing clouds of smoke.

It is obvious from the Parry water-colours that many of these posters, still mainly consisting of lettering, were printed by the new process of lithography, which gave greater freedom in layout and design. Lettering was sometimes arranged in a curved shape at the head of a poster and many other devices of eye attraction that we normally associate with the press advertisement of today had their beginning at this period. The use of lithography also gave greater importance to the pictorial elements. However, it was chiefly the theatre which made use of the pictorial poster. This was usually landscape in shape and depicted the climax of the play, in a somewhat melodramatic style, though no more than the normal acting style of the period. These posters, usually printed in black had by common practice the theatre name and other information regarding times of performances, etc., arrayed around the picture at top and bottom and up and down both sides. The lettering thus made a frame for the picture. The chief development of poster design in the years which followed was in the movement of this lettering into the picture and the adaptation of style in the drawing to accommodate it. However, in the 1830's and 1840's it is probable that the printers prepared posters for popular plays which appeared all over the country at various theatres omitting the lettering save that of the title. This would be added later probably by letterpress, for the individual theatre. Thus some printers held stocks of posters depicting various plays. And by the 1890's there were also posters suitable for various trades such as men's tailoring, boots and shoes, ladies' fashions and many other items. A blank space was left so that the name of the shop could be individually printed. This was the position in England but another development of the poster appeared in France. Lithography had become popular in Paris quite early as described in Chapter 10 and was being used extensively by the 1830's. Some of the booksellers of Paris used enlarged versions of book illustrations printed by lithography to display in their shop windows and these are probably the earliest examples of the pictorial poster in France. The book remained one of the prominent subjects for the poster throughout the century and many well-known artists were commissioned to design them. Mention should be made of Manet's poster for a book on cats and later the books depicted by Toulouse-Lautrec and Steinlen.

The early lithographic posters were mainly in black only and the development of the coloured poster is largely due to the French artist Jules Chéret. Born in 1836 he was a professional lithographer who learnt his technique in London where he worked between 1859 and 1866. While in London he probably helped to produce some of the theatrical posters already described, and no doubt formulated his ideas on the use of colour in the poster. On his return to Paris he began to produce coloured posters, the first for one of the many famous costume balls, the Bal Valentino. He also designed a poster for Sarah Bernhardt in 'La Biche au Bois'. Chéret was aware of the exciting new paintings of the Impressionists and in his own work absorbed some of their use of bright spectral colours. He achieved considerable variety of colour by overprinting and the varied use of stipple, chalk, and spatter with occasional touches of the pen. Though not a brilliant draughtsman like Lautrec, he nevertheless had an expressive line and was able to imbue his drawings of dancing girls with great charm. He composed with great freedom groups of floating, dancing, leaping figures, sometimes a little daring in their exposure (for the times) but always with a style quite devoid of any vulgarity. His lettering is kept to the absolute minimum and is always considered as an integral part of the design. It is his use of colour however which is such a striking quality in his work, and his posters must have made a considerable impact on the public. He ranges from dark purples and violets to greens and small touches of bright yellows, from pinks to warm orange reds, with the occasional small patch of blue. These colours are varied, some quite flat while others are gradated by stipple or chalking. Black is very rarely used. Although his work was so successful it took many years before the coloured pictorial poster generally superseded the old bill which gave more information by the use of lettering only. However by the 1890's it was firmly established and Chéret executed a large number of designs for Theatres, Ballets, Operas, Concerts, Music Halls and Cabarets, various holiday and carnival shows, masked balls, and for stores, shops and manufacturers. He is reputed to have designed well over a thousand posters.

In 1891 Toulouse-Lautrec made his first lithograph print with a poster for the Moulin Rouge, one of the many dance halls of Paris with its own professional dancers and cabaret artistes. This was a great success which led him to design over thirty posters, some of which were for purely commercial purposes such as that for the printing ink manufacturers Ault and Wiborg. Others were for publishing houses advertising popular novels such as the *Reine de Joie,* but the bulk of his posters were for cabaret artistes and these are some of his most accomplished achievements. Opinions will always differ as to the respective merits of the various posters but those for Aristide Bruant, and Jane Avril, both performers at the various cabarets, must be regarded among the best. As with his paintings and his many lithographs, Lautrec in his posters developed a simple direct style in which the silhouette is exploited to the full, perhaps somewhat influenced by the coloured Japanese woodcut which had enjoyed a vogue in the preceding years. But in his drawing, which is mainly accomplished with a brush, Lautrec makes his own brilliant commentary on the night life of Paris and its famous characters. His posters form only a small part of his great output of paintings and lithographs accomplished in a comparatively short working life, but they brought him early recognition, his Moulin Rouge poster being widely admired in Paris and even exhibited at Brussels with the paintings of Group XX.

Although the brilliance of Lautrec tends to overshadow the work of his contemporaries, there were in fact a number of artists working in Paris on similar lines. The posters of Anquetin, including the very lively one of 'Marguerite Dufay dans sa Repertoire', of Ibels, Metivet, Vallotton, Willette, Mucha and Theodore Steinlen are particularly good. The sudden blossoming of the coloured pictorial poster in Paris in the 1890's must have been a revelation, standards of drawing and the free use of colour have perhaps never been equalled since. One should also remember the lithographic printer with whom the artists worked and who was responsible for the quality of the final rendering. He responded to unconventional treatment and the demand for refinement of colour, in a way which contributed much to the success of the poster. This success was furthered by interest in posters and their designers taken by the public and several exhibitions of posters were held in the 1890's in Paris, and also in London. Dealers became interested in posters just as they were in lithographic prints and some of them held large stocks. The printers themselves also had exhibitions of posters and the poster advertising an exhibition of the work of Charles Vernau by Steinlen is one of his greatest works, depicting as it does a street scene with the pavement crowded with a cross-section of the people of Paris.

In London during the 1860's the theatres still provided the subjects for most of the pictorial posters, and these continued to be printed in black with occasionally an additional grey tint. Colour began to be used in the 1870's although one of the most effective posters of the time was in monochrome. *The Woman in White,* a dramatised version of the book by Wilkie Collins was pictured by Frederick Walker, a successful young Academic painter who as mentioned in Chapter 9 also completed some interesting book illustrations. The difference between Walker's design and most previous theatrical posters was that this was treated as a piece of graphic design rather than as an illustration. The figure is drawn simply and composed with regard to the shape of the poster, and the lettering is conceived as a basic part of the design. This was in contrast to the usual style of an enlarged illustration with lettering around the borders. Although Walker died soon after this, the poster was noticed by other artists who occasionally produced designs. Most of the lithographic posters made in England in the last part of the 19th century were by anonymous commercial artists usually working in the printing houses. This is also the case in the U.S.A. where the great Strowbridge firm of Cincinnatti produced so many coloured posters at this time for the various circus and carnival companies.

It was the rare deviation of painters like Frederick Walker which gave impetus to an improvement in taste and design – a very uphill task in England. Two such artists, both painters in the current Academic style, James Pryde and William Nicholson produced some excellent designs. Taking the pseudonym of J. & W. Beggarstaff they worked together on the posters which were produced by an entirely new technique. The designs were intended to be printed by lithography in a few closely related colours. Some of these posters were on a large scale and executed for display outside the Lyceum Theatre where Henry Irving at that time was the actor-manager. The designs were executed by using cut-out paper which was then stuck down on a plain background and in this way simplicity of shape, the importance of the silhouette, and the rejection of any distracting detail were more easily achieved. Of these designs commissioned by Irving perhaps the best is the 'Don Quixote' in which the romantic knight mounted on his horse combines with the windmill in the background to build up a distinguished composition. The drawing and general effect is quite extraordinary and very expressive. While the technique uses flat shapes the drawing is quite three-dimensional and the effect of the foreshortening of the head and neck of Rosinante the horse is almost miraculous. It was simply bad luck that the 'Don Quixote' and 'Robespierre' designs were never printed owing to the failure of the plays to please the public and the short run did not justify the expense. The Beggarstaffs designed only about ten posters, apart from the Irving commissions which included Hamlet, Robespierre and Don Quixote, a Cinderella poster for Augustus Harris of the Theatre Royal, Drury Lane, a design for The Black and White Gallery, 'Kassama Corn Flour', 'Rowntrees Cocoa', the 'Girl on a sofa' (rejected by MacMillan), others for *Harper's Magazine*, and the exotic 'Trip to Chinatown'. But although their work was not a commercial success their designs were reproduced in *The Studio* and other magazines and so considerably influenced other artists.

Aubrey Beardsley also, in his own inimitable style, executed some poster designs for publishers, intended to be shown in booksellers' windows. But these were exceptions, the usual poster style was that set by professional lithographic artists working from popular academic paintings. Even the President of the Royal Academy, Sir John Millais, became involved in the production of one of the most famous posters of the time. He had disposed of his painting of a little boy blowing soap bubbles to a dealer who thereupon sold it to the firm of A. & F. Pears Ltd. the famous soap manufacturers. With an addition of a cake of their soap prominently displayed in the foreground of the picture, they had it reproduced in full colour by chromo lithography. Although Millais protested over such use of his painting, as he had disposed of it there was little he could do. The poster, of course, brought him even more popular acclaim.

Paris was by now exerting a certain amount of influence in the field of entertainment. Dudley Hardy produced some posters of musical comedies and operettas in which an obvious influence of Chéret and Lautrec can be traced. Hardy had the ability to render a fashionable look in a young actress or dancer and at his best his posters have a gaiety and charm we might almost expect to find in French work.

The steamship companies continued their earlier use of the poster, the Orient Line using W. L. Wylie's sea picture 'Orient Liner off Eddystone' in 1885. Later, Brangwyn painted his 'Ophin at Portland' for them in 1900. He also drew lithographic posters for the railway companies in the years that followed.

In the 1890's, John Hassall began designing posters, chiefly for the theatre, but his most famous design was the Skegness poster of 1908. Simple humorous drawing with strong design qualities attracted the eye and with its catchy slogan – 'Skegness is So Bracing', it set a style which has been followed in England ever since. The Guinness posters which are such a familiar sight on the hoardings of Britain follow a similar approach though executed by various artists. Hassall was also the innovator of the London Underground Railway posters. Also produced in 1908 his pictorial poster 'No need to ask a P'liceman' began a series of posters which, though halted by the 1914-18 war, afterwards continued to attract the brightest designs and most talented artists of all the poster work produced in Britain.

The four years of war, in which for the first time in her history Britain's total resources were fully committed by the production necessary to supply a vast army, though it spelt an end to most artistic endeavours, did not stop the design and production of posters. Indeed it was the war needs to which the poster became directed. Instead of buying something, the great British public began to be persuaded by means of pictorial posters and later by very many typographic ones. At first service in the Army was voluntary and one of the most striking and effective posters was Alfred Leete's 'Your Country Needs You' showing the head of Lord Kitchener, who had set himself the task of raising a large citizen army, and the gloved hand pointing, looking outwards to the beholder and being at once commanding and inviting. This really heralded in a new age of poster design in its simplicity and use of symbol, which was to develop so well after the war. During this first war period very many posters were designed and issued by the government, the Imperial War Museum London has a collection of several thousand. These are chiefly printed in letterpress and typographic in character, but they are all concerned with persuasion.

In Britain after the war, the art of the poster became more lively and experimental. This paralleled the exciting new developments in painting and the theories of a non-representational art which nevertheless used colour and shape in a strong geometric manner. Cubism had passed through its early stages and developed into a forceful and arresting use of simple though evocative shapes. It was a short step to the use of symbolic shapes which had a more pertinent meaning, the addition of some lettering and the poster designers had a powerful new style. It did not happen suddenly but this use of the symbol as a striking method of eye-catching was the main characteristic of the inter-war period. It was chiefly through the work of E. McKnight Kauffer in England and A. M. Cassandre in France, that this assimilation of the ideas and expression of the avant-garde painters in Paris was made.

Kauffer was an American who settled easily into the London world of advertising and publicity at a time when these were in their infancy. His earliest posters were for the London Underground and were straightforward representational pictures of the pleasant countryside (as it then was) on the outskirts of London, though rendered in a simple bold style suited to demands of the special display boards on the entrance to the various Underground stations. Frank Pick who was responsible for London Underground publicity during these formative years gave complete freedom to his poster artists. In such works as 'Winter Sales' of 1921, Kauffer developed a more powerful sense of design with its contrasts of dark and light and sharply dividing diagonals of driving rain. The London Museum poster of the following year which was part of the Underground's policy to encourage educational travel, was striking in a most novel way. It pictures a fire in a formal and stylised manner almost completely occupying the main area of the poster with the merest suggestion of the buildings of London which the actual diarama shows in its representation of the Great Fire of 1666. Kauffer makes a very striking design of the flames and smoke which must have made many Underground passengers stop and ponder before descending on their journey.

Throughout the years that followed he designed many posters for the Underground, featuring museums, historic buildings, and some very beautiful landscapes. He passed through many phases and styles of design all of which were no less attractive, from the lyrical 'By the rushy-fringed bank' of 1932 to the nostalgic twilight of 'Westminster from the Thames' of 1934. Apart from the Underground, Kauffer designed many posters for other organisations. His poster for the *Daily Herald* of 1920 with its geometric abstraction of birds in flight, was one of his earliest experiments. His 'Eno's Fruit Salt' poster of 1924 shows the developing use of the symbol. This is further seen in the General Post Office design for 'Come on the telephone' of 1934, and that for 'Gilbey's Invalid Port' of 1932. Kauffer also undertook designs for some other enlightened concerns, the Empire Marketing Board who instigated a very attractive series of posters mostly by younger artists in a contemporary manner, the Great Western Railway, the Orient Line, and Shell Petroleum who commissioned a number of lorry bills of landscapes and the very abstract design 'Actors prefer Shell'. Kauffer returned to the U.S.A. and in the period since the last war he designed many posters for Pan American and American Air Lines and among his most successful was a design for 'Friends of Greece', the 'Help a Greek Child to Survive' poster of 1948. He died in New York in 1954.

There were a number of other poster artists in Britain during the same period who, although not great innovators of style and design, nevertheless produced interesting work. First there was the landscape and architectural group working mostly for the Railway Companies. The most important were Fred Taylor, Frank Newbould, F. Gregory Brown who arrived at a quite satisfactory compromise between the academic presentation of the countryside in the natural tradition of Constable and the simplicity imposed by poster technique. Secondly there were the rather more advanced group, still presenting a more or less natural landscape but based rather more on Cézanne than Constable. These artists were Clive Gardiner, John Mansbridge and the occasional work of Paul Nash and Graham Sutherland. Figure work was handled with a monumental simplicity by Tom Purvis who had a wide variety of subjects from the travel poster to that advertising the British Industries Fair.

H. S. Williamson, John Armstrong, A. R. Thomson and Eric Fraser designed educational posters for the General Post Office, using the figure in a simple but naturalistic manner. There were the designers of the symbolic poster in which a simple object represented an entire organisation such as the ships screw poster by Edward Wadsworth for London Transport, the work of Pat Keely for the Railway Companies, F. C. Herrick for the Underground. Naturalistic but formal representation is used with immaculate lettering which becomes the most important part of the design. In the wake of Kauffer's experiments with abstract symbolism artists such as Austin Cooper and Ashley Havinden produced some striking work. The latter's 'Milk' poster of 1936 with its fresh almost painterly approach was particularly successful. This period just before the last war was very prolific in Britain and many attractive designs were seen. The work of Anna and Doris Zinkeisen mostly for the railways, Rex Whistler, Clifford and Rosemary Ellis, Barnett Freedman and many other painters or illustrators who produced an occasional poster for the Underground, were always a welcome sight on the hoardings. During this time there were many posters seen in Britain designed by French artists. A. M. Cassandre was the most important of these designers who were in many ways like Kauffer in introducing the avant-garde ideas which spring from the painter's studios of Paris, to the poster hoardings.

Cassandre's first poster was published in 1922 and he progressed steadily during the next twenty years producing well over eighty posters with great variety of design and technique. He has perhaps given lettering rather more importance in his designs than most artists. The letter forms, their size and colour and relationship to the pictorial part of his designs are given the most thorough consideration. Cassandre has also designed type faces, notably 'Peignot' for French type founders Deberny and Peignot. The planning of his designs are conceived in minute detail. He sometimes uses the stylised human figure as in his 'Dubonnet' poster or, a realistic presentation of the goods as in his cigarette poster 'Celtique' and his 'Ideal Milk' design for Nestlés, or an arrangement of shapes and lettering rather in the manner of the later phase of cubism. In the 1930's one can detect a certain surrealist influence creeping in his designs, particularly for his London poster for 'Maison Prunier', his 'Decorator's Picture Gallery' (1936) and his 'Say it with Teleflowers'. Some of his most attractive designs are for travel, the Paris posters for French Railways and others for Wagons-lits/Cook such as the 'USSR'. With true Gallic wit he pictures a sailor of Nelson's day holding aloft amid fire and shell, his bottle of Seager's Gin – 'The Spirit of Trafalgar'. For his posters for steamship lines, railways, newspapers, and for such firms as Bucheron, Galeries Lafayette, Triplex and Nicolas, Cassandre brings gaiety and imagination which is combined with precise planning, faultlessly executed lettering, harmonious use of colour and an ever-changing sense of style. Following Cassandre, other French poster designers working in this inter-war period are Paul Colin, whose 'Loterie Nationale', 'Paris Exposition Internationale', 'Grande Fêtes de Paris' are particularly notable, Jean Carlu with his 'Larranaga Cigars' design and a poster for the newspaper 'L'Intransigent'; Nathan's posters for Baumann and the 'Vacances' for Hachette; and Jean Picart Le Doux in his 'Fêtes de Paris' and his travel posters for Syria, all show still further how such commercial work can be completed with grace and charm.

During the last war the poster was used with great skill by most of the countries in the conflict. It was used to foster morale, to persuade the people at home to grow their own vegetables, to eat less bread, to not talk carelessly about their work, to avoid accidents by using the safeguards provided and a host of other uses. Many posters of extreme ingenuity for use in the armed services in Britain were designed by Abram Games. They must have saved countless lives and serious injury by their forthright and persuasive qualities.

Since the war posters continued to be used in most European countries but the force and power of their design is somewhat weaker. This may be due to a greater significance being given to newspaper, periodical and other forms of advertising. There is also much greater use of photography in the poster which weakens the design quality. Too many manufacturers also insist on a very realistic rendering of their product, which in many ways is out of keeping with good design. In spite of all this there is still some good work being done, London Transport still produces some interesting Underground posters, and occasionally a purely commercial product responds to a fresh and attractive treatment. Some excellent work has been seen recently in England for *The Sunday Times* newspaper, for public Health Services, for Road Safety, for the Post Office, and for various Air Lines and Travel Services. In the U.S.A. some striking posters have been done by Saul Bass, Ben Shahn, Herbert Bayer and Lester Beall, but basically the long shape of American billboards have been detrimental to a development of a particular style. One approach to the poster is to stress the human element as depicted in a slightly comic way by Eckersley in Britain, Herbert Leupin in Switzerland and Savignac and André François in France. The little man is here displaying the product in an atmosphere of surprised innocence. The Guinness posters are particularly good examples of this method.

Another approach is that of the rather dry style of austere layout and simple abstract shapes exemplified by the work of such Swiss designers as Müller-Brockman. This has its advocate in many other countries and much the same approach seems to be followed by the younger designer, whether it be by the latest Japanese school of poster artists or from other parts of the world such as Brazil or Finland. In fact the design of much graphic work today is in a truly international style. The Alliance Graphique Internationale with its periodical exhibitions of posters and other publicity material in many ways helps to further this trend.

## Chapter XIII

# THE PRIVATE PRESSES

Towards the end of the 19th century the printing of books was considered to be largely a matter of commercial utility and very little thought was given to the visual qualities of the product. Considerations of typography, paper, binding and illustration were generally regarded as unimportant compared to the pressing need to put the words into print at the most economic price. Books were sold at their very lowest figure, small bound editions costing as little as sixpence. The emphasis was on cheap mass production and this was probably strengthened by the Elementary Education Act of 1870, which ensured compulsory education for all children in Britain and consequently an almost literate population. During this time the technical problems of economic production were being solved rapidly by the new methods of mechanical composition, the perfection of the line block and other innovations of printing technique. Apart from the Annuals, which merited some extra attention towards quality of printing, particularly the colour supplements, and the children's works printed by Edmund Evans, most of the work of this time was poorly designed, not so much in bad taste as in seeming to be produced without the exercise of any taste at all. Yet in the earlier years of the century there were printers of impeccable taste who fashioned some beautiful books. Men like Bulmer, Bensley and Pickering had a thorough appreciation of good printing and the qualities of English book work in the 18th century. Despite this, by the 1880's the standards of book production had fallen to a very low ebb. As is sometimes the way, the reform and revitalising of this state of affairs came from outside the industry. It was brought about by the active work of a few talented and intelligent people, who were not, in the main, professional printers. They were well-to-do amateurs, men of taste and culture, who were not concerned with an easy profit for their work but interested primarily in producing books of rare quality, for the satisfaction of a job well done.

The first and most important of these was William Morris. He was an outstanding man, poet, philosopher, political thinker and orator, and designer of such things as furniture, fabrics, wallpapers, stained-glass windows, metal-work and manuscript books. While an undergraduate at Exeter College, Oxford, Morris came under the magnetic spell of Dante Gabriel Rossetti and with his friend Burne-Jones, began to paint charming evocations of that mystical world of the Middle Ages so popularized by Tennyson and revered by the Victorians. After coming down from Oxford Morris worked for a time as a pupil of G. E. Street, an architect much concerned with the restoration of churches, while Burne-Jones studied at the home of Rossetti. In 1856 Morris gave up his association with Street and joined Burne-Jones. The following year Rossetti was commissioned to decorate the new Debating Hall for the Oxford Union Society, with mural paintings illustrating stories from *Le Morte d'Arthur*. He took Burne-Jones and Morris with him, both of whom designed and painted some of the work. Morris was responsible for the ceiling decoration which fared better than the murals. These were painted directly onto the walls and the damp English climate caused them to fade rapidly within a few years. Morris was not a great figure draughtsman but showed a flair for formal pattern and design and it was to be in this field that his future work was to be done, particularly in the domestic arts. Morris married in 1859 and began to build a house for his bride with the help of his architect friend, Philip Webb. The interior decoration and furnishings were completely designed by Morris and he had to learn a number of new crafts in order to make them. His furniture was revolutionary, much of it being built into the house and of simple and unadorned design. He learnt weaving, fabric printing and dyeing, metal-work so that he could produce much better examples than were being made commercially at that time. The Red House, itself a forerunner of the new red brick domestic architecture of later Victorian times, was thus full of the most carefully conceived objects and furniture and surrounded by fabrics and carpets in harmonious design. It could be said that Morris was the innovator of the consciously designed interior, although this was really reverting to the practice of the best craftsmen of the 18th century. Certainly the experience he gained from setting up house saw further expression in the firm of Morris and Company which began business in 1861. Its object was to 'produce by hand under their supervision' mural decoration, carving, stained glass, metal-work, jewellery, furniture, embroidery and stamped leather. Later they produced printed fabrics in natural dyes, weaving, wallpapers, and even table ware and were in fact the first firm dealing wholly in complete interior decoration. Rosetti was an original partner and Burne-Jones did much of the designing. They were prepared to undertake any form of decoration, not only for private houses but also for institutions and churches, and much work of this kind came their way.

Morris was the principal designer and eventually took complete control of the firm. A contract to furnish and decorate a dining room of the Victoria and Albert Museum at South Kensington was awarded to Morris and this brought much publicity and established the firm's reputation. Years of creative activity followed in which the business progressed on a sound financial basis. Throughout this time in between the activities of the firm, Morris continued to write, not only long poetic works such as *The Life and Death of Jason* and *The Earthly Paradise* but political tracts and articles, as well as full-length prose work. His wide ranging interests also led him to study the old Norse sagas, and he learnt Icelandic so that he could make his own translations, publishing in 1869, *Grettir the Strong* followed by *The Story of the Voslings* and other epics in *The Saga Library*. He also began to practice the art of manuscript illumination for his own delight and pleasure in reviving a mediaeval craft. He made several versions of Edward Fitzgerald's *Rubá'iyát of Omar Khayyám* one of which was illustrated by Burne-Jones. He also made translations of Virgil's *Aeneid,* Homer's *Odyssey* and various Romance poems from the French.

Morris had always advocated the happy life of the craftsman producing simple objects of beauty which should give 'joy to the maker and to the user' but it was not until he was in his middle fifties that in his own way he began to deal with the problems of printing books. He considered the mechanization of industry and mass production methods as evils of the time responsible for much unhappiness and distress. In 1890 he founded the Kelmscott Press which was to make heavy demands on him for the rest of his life.

Kelmscott was his house at Hammersmith Mall and Kelmscott Manor his lovely country home near Oxford. At both homes he had fine collections of books, examples of early printing and manuscript books. Looking back, one wonders why he did not take an earlier interest in printing his own works. It was another man, Emery Walker, in a lecture on letterpress printing given at the Arts and Crafts Exhibition Society in 1888 who provided the inspiration for Morris to set up the Kelmscott Press. A neighbour at Hammersmith, Emery Walker was the owner of a firm of process engravers and had a life-long interest in letterpress printing. Although he declined to become a partner in the new venture, he became a trusted adviser in typographic matters.

Morris began his activities with the designing of a new type face. The Golden, as Morris called it, was a roman based on Jenson's model and was to be used for most of the printing of a timeless character such as *The Golden Legend* from which it was named and the Shakespeare volumes he planned to print. It was to be used on the hand-made papers specially produced by Joseph Batchelor for the Kelmscott press, and it had a rich colour in contrast to the weak modern types in current use at the time. For the work of a more definite period flavour Morris designed his Troy type face and for his inspiration he went to Caxton.

There is also a suggestion of the Anglo-Saxon half uncial in the wide rounded proportions of the letters so that Troy type is in a sense more true to national characteristics than Caxton's. Morris designed a smaller variant of Troy type which was named Chaucer after his favourite poet. It was to be used in printing the great masterpiece of the Kelmscott Press *The Works of Geoffrey Chaucer*.

Having designed his type and arranged for its production, Morris now set about the ornamentation of his works. He conceived the book opening of two pages as a unity and designed borders and initial letters to use with his type. These were cut in the wood-block by hand, the newly perfected line block which would have saved much time and labour being rejected as a mechanical contrivance. In the design of these borders and initial letters Morris drew on a lifetime's experience of creating rhythmic patterns, rich in shape and colour. They are mostly interlacing vine or floral motifs and like his type, show the influences of Anglo-Saxon work. Looking at them today the general effect to us seems over-lavish, and although related well to the type the borders seem to be too heavy. Perhaps, had they been printed in a pale colour, a better balance might have been attained. However, at the time they first appeared they would have seemed so fresh and novel, and so different from anything else that they had an immediate appeal. Within a few years printers and publishers began to show the effect of Morris's influence and the inevitable copies and variations appeared.

Many of the Kelmscott books were illustrated, the Chaucer particularly well, and for these Morris sought the aid of his friend Burne-Jones. Most of these illustrations had the mediaeval flavour of his better known paintings but some of them have a more universal validity. Today much of his painted work appears insipid but these illustrations have strength and charm. The illustration to *The Squire's Tale* is particularly notable. Other artists making illustrations were Charles and Margaret Gere, Walter Crane and A. J. Gaskin. Walter Crane's illustrations to Morris's own *The Story of the Glittering Plain* are distinguished drawings of real character.

Morris reproduced his illustrations in the same way as his decorations by engraving on the wood-block, but although he cut his own designs himself, the illustrations were engraved by W. H. Hooper, C. E. Keates and other professional engravers. Working on wood by hand and eschewing the line block, Morris created a harmony between the illustrations, the decorations and the type which had been rarely seen for centuries. Using his own specially made inks on the beautiful hand-made paper the impression was full and rich in colour just as in the books of the early printers. In much of his practice Morris reverted to the methods of those ancient craftsmen and it may be argued that here he was wrong in ignoring the technical developments of the age and that he could have concentrated on improving the work of the machine, so producing large numbers of fine works at low cost. As it was, his productions were numbered in editions of a hundred or two and were expensive to buy. The paradox of Morris is that although he was a radical in thought and activity, only the rich could afford his work. However, his influence was beneficial not less in the world of books and printing because he proved it was quite possible to produce things of beauty just as it had been done in the past, and the impact of his books was to show up the weakness and poverty of the average work of his own day.

This lesson was never forgotten and apart from the other private presses inspired by the work of Morris, the standards of book printing in the normal commercial field showed immediate and constant improvement. Apart from the seventeen books of his own hand, of which *The News From Nowhere,* *The Earthly Paradise* and *Poems by the Way* are perhaps the most important, Morris reprinted several of Caxton's books including *The Recuyell of the Historyes of Troy, The Golden Legend* and *The History of Godefroy of Cologne and the Conquest of Iherusalem,* volumes of poetical works by Shelley, Keats, Coleridge, Rossetti, Herrick, Blunt and Shakespeare, an edition of *Utopia* by Sir Thomas More, a chapter of Ruskin's *Stones of Venice* were other productions of the Kelmscott Press. Morris's last works were the translations of the Norse Sagas which were largely in the press at the time of his death. His culminating achievement was the *Chaucer* which is one of the finest specimens of printing. It was bound in white pigskin, mounted on wooden boards with a blind stamped diaper pattern of lozenges and tudor roses surrounded by a border of vine. The Gothic lettering is very deeply stamped and the general effect is exquisite.

The binding of this book was the work of another neighbour and friend of Morris, T. J. Cobden-Sanderson. With Emery Walker he set up the second of our great private presses, the Doves Press, in 1900. In a sense Cobden-Sanderson worked oppositely from Morris. In the design of his books he did not make use of wood-cut initials or borders and none of his works were illustrated. He concentrated on the good use of plain type, well set and composed with good proportions of type to margins, well printed on excellent paper. There were coloured initials, simply drawn by hand without embellishment, by Edward Johnston or Graily Hewitt, and these are the only decorations. The Doves type was a roman type face based on Jenson's and this was used exclusively. The Doves Press printed works by Shakespeare, Browning, Wordsworth, Tennyson, Goethe's *Faust,* Emerson's *Essays,* the *Paradise Lost* and *Paradise Regained* of John Milton, *Sartor Resartus* of Carlyle and *Four Essays* by John Ruskin. But the greatest work is the Bible which was published in five volumes between 1903 and 1905. This is a magnificent volume which stands today as a milestone in book production. A new approach was made in the layout by discarding the normal subdivision of the text into verses and substituting the use of paragraph marks. Typographically this made a more satisfactory page. Its simple dignified typography has a quiet beauty and in complete contrast to the Kelmscott volumes pointed the way to a more practical approach to the improvement of printing design which can be readily appreciated in the present day.

The third of the private presses was the Ashendene Press founded in 1894 by C. H. St John Hornby, a young member of the great firm of W. H. Smith and Son whose bookstalls and shops are so ubiquitous in Britain. St John Hornby was later to control this firm. He began his press in the summer-house of his country home at Ashendene in Hertfordshire as a holiday activity, aided occasionally by his sisters. He taught himself to set and print from type, and for most of his life produced books helped occasionally by other craftsmen, as a relaxation from the busy everyday world of commerce.

He met William Morris and was much inspired by his enthusiasm for beauty in printing. He produced some fine books over a period of forty years, some of which were printed in quite small editions. *The Song of Songs* was printed on vellum in 1902 in an edition of forty copies. These were illuminated and with drawn lettering for the title-pages, done quite beautifully by Florence Kingsford. At first Hornby used some Fell types he was fortunate to obtain from the Oxford University Press. These were the types introduced from Holland by Dr John Fell, Bishop of Oxford in the 17th century, and used by the University Press in some of their finest printing. In 1901 Hornby had a special type cast which was based on the Subiaco type of Sweynheym and Pannartz. In the production of this type Hornby used some drawings of Morris who had also intended to produce a version of Subiaco type. The punches were cut by E. B. Prince who cut Morris's type and also most of that of the other private presses. It is a type which has a strong colour and looks well on the hand-made paper. Another type was the Ptolemy, so named because it was modelled on the type of F. Holle of Ulm for the printing in 1482 of Ptolemy's *Cosmographia*. This type was used by Hornby for the *Don Quixote* issued in 1927 in two volumes with woodcut initials by Louise Powell. *Le Morte d'Arthur* with woodcuts by W. H. Hooper and J. B. Swain after Charles and Margaret Gere, the *Decameron* of Boccaccio, Spenser's *The Faerie Queene, Utopia* by Sir Thomas More, and *The Golden Asse of Lucius Apuleius* were other fine works of the Ashendene Press. Coloured initial letters were drawn in by Edward Johnston, Graily Hewitt and others, and Hornby was one of the first publishers to employ Eric Gill for woodcuts and lettering.

Just after the founding of these three great presses others were set up and, although not so distinguished, produced interesting work reflecting the personal tastes and character of their founders. In 1894, the Eragny Press also began production at Hammersmith. This was the offspring of Lucien Pissarro, the son of Camille Pissaro the French Impressionist painter. He had married an English girl and settled in London, where he lived for the rest of his life. He was a skilled wood engraver and most of his books are illustrated with them often printed in various colours. His wife Esther did much of the printing and also learnt the craft of binding. The first volume had the text handwritten and was then produced by line block, thus dispensing with the use of type. But subsequent volumes were printed in Ricketts' Vale type and later Pissarro designed the Brook type for his own use. As well as the *Book of Ruth* and the *Book of Esther,* Pissarro produced the work of the English poets Bacon, Milton, Coleridge, Binyon, Keats and Christina Rossetti and also in French, the work of Flaubert, Villon, Ronsard, Gautier, Moselly, Laforgue and Perrault. The volumes are mostly of a small size but quite exquisite and were produced over a period of twenty years.

The Vale Press was next to appear in 1896 and was chiefly the work of the painter Charles Ricketts, assisted by his friend Frederick Shannon. As in all his work Ricketts displayed a delicacy and charm not only in the many woodcut illustrations and decorations but also in his use of type. He designed three fonts of type, the Vale, the King's and the Avon. He used coloured decorative papers in his bindings and the printing showed more use of colour. Ricketts did not undertake the actual printing but closely supervised it in the works of a commercial printer, Ballantyne and Hanson. Before the founding of the Vale Press, Shannon and Ricketts had collaborated in the production of *The Dial,* a bound periodical issued occasionally. In a short period of six years, the press issued poetical works by Apuleius, Shakespeare, Thomas Lowe, Thomas Campion, Matthew Arnold, William Blake, Henry Vaughan, Sir Philip Sidney, Shelley, Wordsworth, Keats, Chatterton, Coleridge, Rossetti and Browning. *The Life of Benvenuto Cellini, The Rubá'iyát of Omar Khayyám* and *The Parables from the Gospels* were other notable volumes. All the books had either woodcut illustrations or decorations by Ricketts and were printed on unbleached Arnold hand-made paper.

In 1898 the Essex House Press began production. This was but one facet of a large organisation founded by the architect C. R. Ashbee. He was greatly influenced by Morris and was also a founder member of the Arts and Crafts movement. Like Morris, he saw the work of the hand craftsman as a way of life itself, a Standard as he called it, by which men and women could lead full and happy lives. He founded the Guild of Handicraft and gathered around him men and women to work at the design and making of furniture, metalwork and silverware, jewellery, leatherwork and many other crafts. At one time he directly employed more than fifty craftsmen. At the closure of the Kelmscott Press he took over the Albion press and some of Morris's pressmen and compositors and began to print books. At first he used Caslon Old Face type, later designing his special Endeavour type. The many books printed by the press are divided into five categories (a) Technical books dealing with Crafts (b) Religious and Puritan books (c) Humanistic books (d) Books concerning the Guild of Handicraft (e) Oriental books. A great number of the books had illustrations by distinguished artists, among whom were Laurence Housman, William Strang, Frederick Griggs, Reginald Savage, F. H. and Edmund New, and Walter Crane. The *Poems* of Shakespeare, Whitman's *Hymn on the Death of President Lincoln,* Burn's *Tam O'Shanter,* Goldsmith's *Deserted Village,* Tennyson's *Maud,* Milton's *Comus* are an indication of the range of (c). Latterly Ashbee took a partner, Dr Coomaraswamy, who was mainly responsible for the Oriental works in section (e), particularly the *Mediaeval Sinhalese Art.* Ashbee's enthusiasm was more abundant than his business acumen and twice the press suspended operations because of shortage of money. Yet it survived even a move from Essex House in London to Chipping Campden in the country. He considered his best works *The Prayer Book of King Edward VII* which was especially produced for the Coronation of the King in 1903, and *The Essex House Song Book* produced in 1904 which was a compilation of old English songs. The Press failed eventually through lack of commercial success, but Ashbee himself came to the fore again in Jerusalem in 1920 where he worked as a town planner for the Governor, Sir Ronald Storrs and he did much good work in cleaning up the city and recovering some of its great historic buildings from the disgusting use to which they had fallen.

There now follow the barren years of the first World War when artistic movements in England lay fallow, and it was not until the early 1920's that any important developments were made. Generally speaking the far reaching influence of William Morris and the other private presses spread throughout the world of publishing and book printing leading to a great improvement in standards of book production. This is true not only of England and America, but also of Europe. In America the work of Frederic W. Goudy and his Village Press, the Merrymount Press of Daniel Berkely Updike and the great work of Bruce Rogers were followed by a host of smaller private presses. In Germany, Count Kessler produced fine work at the Cranach

Press of Weimar, and in many other European countries there developed interest in the finely produced book.

The private presses that were set up in the years that followed the 1914–18 war, while still in the main preferring to produce small editions by hand, did in some cases make use of the machine as part of the tools of the trade. Thus the Nonesuch Press used the normal commercial printing firms though keeping close supervision.

The books were generally either rarely printed classics, or new works which, because of their short length or somewhat unusual character, would be unlikely to be issued by the normal publishing houses.

But perhaps the main characteristic of the post-war private press was the much greater use of illustration and particularly of wood engraving, the revival of which was largely due to its activities. The wood engraving revival dates back rather paradoxically to the very time when the line block was perfected, but at first only a few artists felt able to undertake the particular discipline and skill required to create their own designs on the wood-block. For the first time an artist could make a drawing with pen and ink and expect an exact facsimile. The old complaint by illustrators that the professional engravers ruined their work no longer applied – but it was just at this time that the illustrators took hold of the wood-block themselves and produced their own engravings. At first only a few artists, Lucien Pissarro, already mentioned, E. Gordon Craig, Noel Rooke, Gwendolyn Raverat and a few others using a simple technique, produced prints which were partly for book illustration and partly for exhibition purposes. After the war this tendency was accelerated and most of the illustrators working in the medium of the engraved wood-block worked both for publishing and for exhibiting through the Society of Wood Engravers which was established in 1920.

The most important private press of the post-war era, the Golden Cockerel, was established at Waltham St Lawrence in

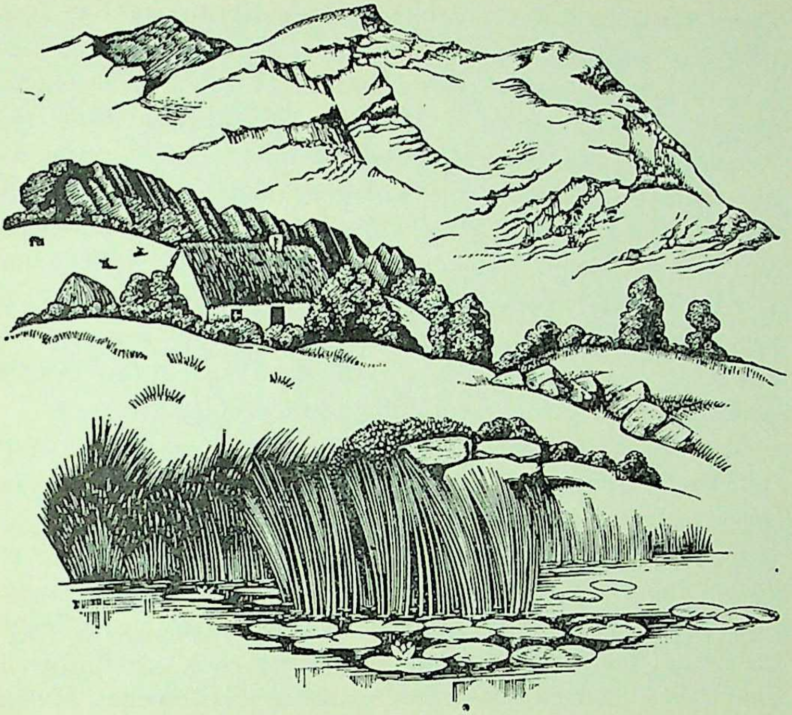


FIG 27 From *Lovely is the Lee*, wood engraving by Robert Gibbings

the same year. It still continues to function although its management has twice changed hands. The long list of artists whose work has been used by the Press covers all the major figures in the present development of wood engraving. Lithography and copper plate engraving were also used occasionally. The founder of the Press was Harold Taylor who guided the policy for the first few years. His prolonged illness and eventual death in 1924 left matters in the hands of Robert Gibbings who, at the time was executing some wood engravings for the Press. Robert Gibbings was a fine artist and engraver who also wrote well and was wholly interested in illustration and typography and the details of fine book production. He directed the Press for the next nine years when it was then taken over by Christopher Sandford who with assistance continues to run it. The earliest books produced were the short stories of A. E. Coppard and poetical works by H. C. Wade-Grey, Havelock Ellis, Martin Armstrong, Richard Hughes, Peter Quennell, Jeremy Taylor, Edmund Spenser, Sir Thomas Browne, such classics as *The Golden Asse, Daphnis and Chloe* and other works by Henry Carey, Thoreau, MacNamara, Swift, Browning, La Rochefoucault and Colley Cibber. The early books were set in Caslon Old Face type and printed by hand in small editions, but subsequently a type specially designed by Eric Gill – the Golden Cockerel type – was used with normal machine printing in rather bigger editions.

After Robert Gibbings took over, the majority of titles was of rather more solid worth. Several of Chaucer's works were published including the four volume *Canterbury Tales* with wood engravings by Eric Gill. *The Passion of Christ, The Book of Jonah, The Song of Songs,* the *Four Gospels,* also with a large number of engravings by Eric Gill. While the list of works produced over the years is too long to mention each book in detail some other volumes issued were works by Shakespeare, Keats, Laurence Sterne, T. F. Powys, H. E. Bates, Henry Fielding, R. H. Mottram, L. A. G. Strong and many others. Most of these were illustrated by wood engravings and the artists responsible were Eric Gill, Robert Gibbings, John and Paul Nash, David Jones, Blair Hughes-Stanton, Gertrude Hermes, John Farleigh, Lettice Sandford, Lynton Lamb, Eric Ravilious, Agnes Miller Parker, John Buckland-Wright, Helen Binyon, Dorothea Braby, Reynolds Stone, Clifford Webb, Tirzah Garwood, Celia Fienices, Peter Barker Mill, Mary Groom, Averil Mackenzie-Grieve, Gwenda Morgan, Mark Severin, John O'Connor and Geoffrey Wales. The majority of the works published by the Golden Cockerel Press were either books by modern authors which may have been too short or too unusual in character for normal publishing or old books never before published. Editions were normally limited to between three hundred and five hundred

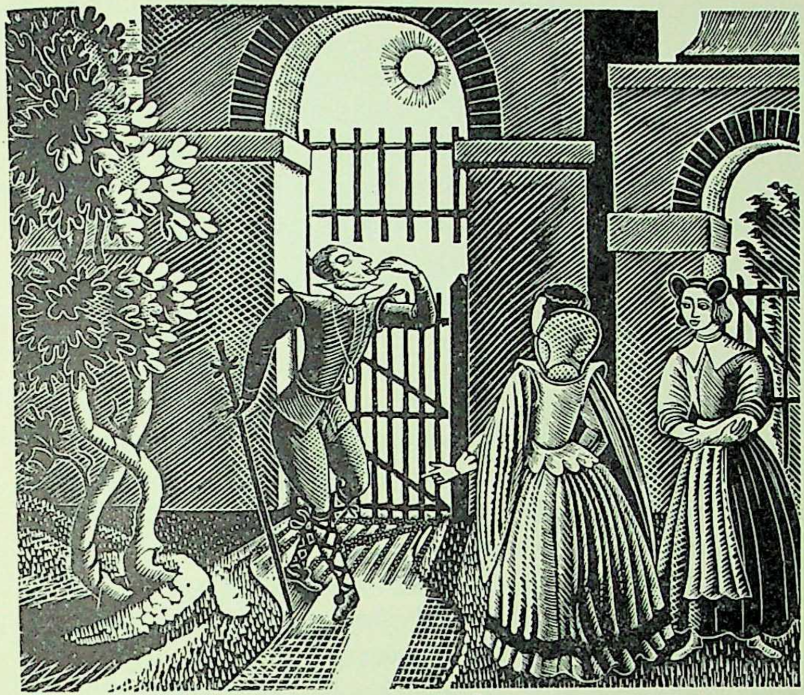


FIG 28 From *Twelfth Night,* wood engraving by Eric Ravilious

with fifty or a hundred signed copies on hand-made paper at a special price.

The development of wood engraving ranges from the simple stylized work of Eric Gill, who related his decorative figures to the magnificent engraved letters of his title-pages as no one had quite done since the Middle Ages, to the involved designs and complicated textural methods of Blair Hughes-Stanton. A certain tendency to return to the technique of Thomas Bewick, although in contemporary terms, is displayed in the work of Eric Ravilious and Reynolds Stone.

Eric Ravilious, whose untimely death in the war while on active service cut short his lively and colourful engraving, conceived his illustrations as part of the book design and executed them on the wood with a sharp dry manner. Teaching at the Royal College of Art he inspired the work of John O'Connor and Geoffrey Wales who nevertheless introduced a new freedom of line long absent from English work. An interesting balance of decoration and illustration is to be seen in the engravings of Derek Harris, who had a complete grasp of period costume and detail.

Many of the artist-engravers already mentioned were also employed in the illustration of books for the Nonesuch Press. This press, begun in 1923, was chiefly the activity of Sir Frances Meynell. Born into the world of publishing (his father was a director of Burnes, Oates) and literature (his mother was Alice Meynell, the poet) the young Frances Meynell began printing in his teens with an Albion press and some Fell type which he also managed to obtain from the Oxford University Press. The Nonesuch Press developed out of these early beginnings and with Vera Meynell and David Garnett began operations. Meynell had planned to produce desirable editions of fine books, chiefly poetic and classical works, at a reasonable price and found that the only practical way was to make use of the much improved commercial printing of the time. He used the best letterpress firms such as R. & R. Clark of Edinburgh and the Curwen Press of Plaistow. He designed his books as a typographer in great detail with considerable variety of style, using very many different type faces. His paper was machine-made but of good quality and his binding chiefly executed by the Leighton Straker Co. Thus he accepted the resources of the trade and was, as he described it, an 'architect rather than a builder' of the book. Well over a hundred books have been issued and some outstanding ones are the *Genesis from the Bible* in Rudolph Koch's Neuland type with accompanying wood engravings by Paul Nash – surely the first wood engravings to show the influence of Cubism, the Nonesuch *Shakespeare* in seven volumes, the Nonesuch Bible and the Nonesuch *Dickens*, Homer's *Iliad* and *Odyssey* with small

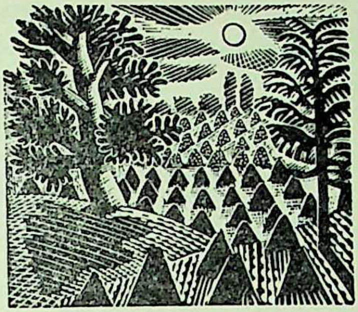


FIG 29 For the Curwen Press, wood engraving by Eric Ravilious

figurines drawn by Rudolph Koch cast in metal and then used as typographic ornament, and *The Anatomy of Melancholy* by Robert Burton with a hundred and fifty designs by E. McKnight Kauffer reproduced by line block but with hand applied stencil colouring. The Nonesuch Press, after a period of little activity, continues again at the present time.

The Gregynog Press was established at Newtown, Mont., Wales in 1922 and continued until 1940. It was the intention of its founders, two elderly ladies, the Misses Gwladys and Margaret Davies, to be the means of encouraging fine printing in Wales and to print fine examples of Welsh literature in beautiful editions. They left the running of the press in various hands but eventually the direction was permanently established by the appointment of R. A. Maynard. Maynard had an extensive knowledge of printing and was a fine engraver on wood. Many of the books were illustrated by his work. Other artist-engravers working for the press were H. W. Bray and David Jones, Blair Hughes-Stanton who did some memorable wood engravings for Samuel Butler's *Erewhon, The Revelation of Saint John* and *The Lamentations of Jeremiah.* Agnes Miller Parker, who is so excellent in her rendering of animals, engraved blocks for the *Fables of Esope* and for the Sampson collection of *Twenty-One Welsh Gipsy Folk Tales.*

All the work from the designing and casting of the type, the setting, printing and binding, was executed 'under the one roof in the heart of Wales' by a group of craftsmen. The editions were of between two and four hundred copies, fifteen or twenty-five of which were especially bound in morocco for sale at a higher price. They stand in quality with the best of the Golden Cockerel and Nonesuch books.

Apart from the illustrators of the private presses, is Joan Hassall who is perhaps the most accomplished wood engraver illustrating books for various publishers today. Her work is in the long tradition of English book illustration, in that she pays tribute to the importance of the text. She is an admirable figure draughtsman with a genuine love of the English landscape and she well expresses the period she may be illustrating. Her tiny vignettes for *Portrait of a Village* by Francis Brett Young as well as the full page illustrations are full of interest and superbly cut. Perhaps she is most successful with such period works as *Cranford* by Mrs Gaskell for Harrap and *Pride and Prejudice* and *Sense and Sensibility* by Jane Austen for the Folio Society, but her delightful engravings of birds and animals depicted in their natural settings for *The Strange World of Nature* by Bernard Gooch remind us of her considerable range. Her vignette of field mice in the corn executed for British Transport must surely be one of the finest examples of natural history engraved since Bewick.

Another excellent craftsman whose work is mostly seen in the form of exhibited prints is George E. Mackley, a student of Noel Rooke. His book *Wood Engraving* published in 1948 contains examples of his own excellent craftsmanship. His subject matter lies in the old mill or farm house, or the bric-à-brac of sea-shore or countryside. His technique of engraving on wood has a clean precise quality hardly to be matched by anyone today.

During the present epoch there have been few practitioners of wood engraving outside England who have given their full time to the medium, but three names should be noted. Mark Severin

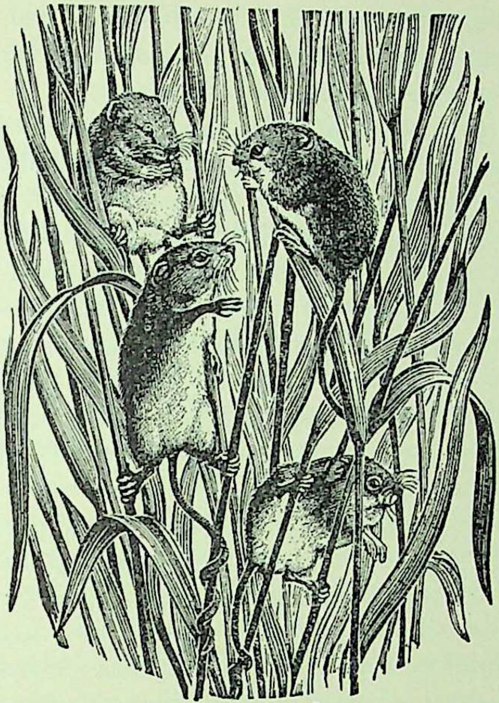


FIG 30 For British Transport, wood engraving by Joan Hassall

of Brussels lived for many years in England and he has done much work for English publishers, including his engravings for *Circe and Ulysses* and *The Homeric Hymn to Aphrodite* published by the Golden Cockerel Press, and his own excellent teaching manual *Your Wood Engraving*. Valentin Le Campion of France is a most accomplished engraver and a distinguished illustrator of historical periods and particularly of the 18th century. His work is also seen in England, in the occasional engraving for press advertising, and in such lively and evocative illustrations as those to *Manon Lescaut* published by the Folio Society. Affinities with both these artists are to be found in the work of Fedor Konstantinov whose wood engravings have been much used in Russian books to illustrate Horace, Ovid, Turgenev, Dante and above all Shakespeare, in which he pictures the well-known scenes with a fresh and vital manner.

Of recent years the Folio Society in London, and the Limited Editions Club of New York, in publishing fine editions with a wealth and variety of illustrations continue the work of the private presses in the illustrative field. This is the product of the normal printing and binding houses and indicates the greatly improved standards of book production in general publishing. The activities of the National Book League in London with its exhibitions of books and its annual exhibition of the fifty best books (from the point of view of appearance and production) does much to keep up the interest in the visual aspects of printing and publishing.

There still remain however, a number of small private presses, operated by individuals with a delight in printing, decorating and binding literary works of rare character. Apart from College Presses largely working to give opportunities to illustration students such as the Lion and Unicorn Press of the Royal College of Art, there are over fifty in England and well over a hundred in America. This alone indicates the continued interest in fine books, their illustration and production.

## Chapter XIV

# CONTEMPORARY GRAPHIC ART

Any attempt at a review or critical assessment of the enormous amount of work produced in the last thirty years or so would of necessity be too lengthy for this present book, and it will only be possible to describe some of the main developments and to select only a few prominent examples of the illustrations and prints completed during this time.

Considering the illustration of the book first, the most important development outside the work of the private presses already described, is the rise of the French painter in world esteem, from the Impressionists onwards, and his use of the book as a means of reaching this wider public. These books are in a special class of their own and cannot be considered as the products of normal everyday publishing. Known as 'les livres de peintres', they are primarily original graphic works by artists concerned with the new exciting forms and ideas of contemporary painting and the problem of translating them with their complicated techniques and surface textures into print, accompanied by an appropriate text. Thus many of these works begin with completed designs and then the text, the layout, and the typography are carefully chosen to enhance them. This is hardly in the tradition of the private press movement in which the text and illustrations are brought into an harmonious relationship in which they are complementary to each other. However 'les livres de peintres' enable a relatively large number of people to obtain original works by important painters in a portable and durable form. Not that these works are particularly cheap to buy – the *Tauromaquia* with its twenty-six etchings by Picasso, in 1960 cost well over a thousand pounds (approximately $3000).

This rise of the French book is chiefly due to the activities of an astute picture dealer, Ambroise Vollard, who later became a publisher. He opened his gallery in Paris in 1895 and was fortunate in his contacts with most of the prominent younger artists of the day.

He began his publishing with the two albums of prints, already described in Chapter 10, with works by Lautrec, Bonnard, Renoir, Cézanne, Whistler, Redon, Denis, Sisley and others. Although these albums did not sell well immediately, Vollard began publishing books. His first enterprise was Verlaine's *Parallelement* with lithographs by Bonnard, which he issued in 1900. These delightfully free compositions were printed in a rose-pink colour and arranged around the verse in a manner which possessed great delicacy and charm. Two years later followed the even more beautiful *Daphnis et Chloe* of Longus with a hundred and fifty-one illustrations lithographed in black. As with the Verlaine the editions were not large, numbering less than five hundred and it was many years before they were exhausted. However these were works for the connoisseur, and over the years there grew a demand for volumes of similar quality. Vollard experimented with various types of illustration. Thinking that the normal illustration of the time, the wood engraving, might make his volumes more popular, there was a return to the wood-block in the work of Maurice Denis for *L'Imitation de Jesus Christ* of Thomas à Kempis and in that of Emile Bernard for Ronsard's *Les Amours, Les Fleurs du Mal* of Baudelaire, Villon's *Œuvres,* and Homer's *L'Odyssée.*

Georges Rouault worked for a very long period on the copper plates for *Réincarnation du Père Ubu* using a mixture of etching, drypoint, and aquatint. In his later works Rouault had as collaborators two masterly technicians, Georges Aubert – engraver on wood, and Roger Lacourière – engraver on metal and master printer. Both of these men interpreted wonderfully Rouault's sombre grotesques, his deep religious feeling, and his richly luminous paint quality. The two finest books of Rouault are the *Cirque de L'Etoile Filante* and the *Passion* issued in 1938 and 1939. In both of these books Rouault worked closely with his interpreters making preliminary gouache drawings which were either transferred photographically to the copper plate and then worked by him in etching, drypoint or aquatint, or engraved on wood by Aubert. Rouault corrected proofs and generally supervised the work which progressed over a number of years. The resulting plates were perhaps the most carefully printed illustrations of all Vollard's publications, and they possess great dignity and a monumental beauty.

Both Braque and Picasso, the founders of cubism, illustrated books in the early years of the movement. Picasso made etchings for Henry Kahnweiler who issued the *Saint Matorel* of Max Jacob in 1911. These are the first book illustrations by Picasso and are executed in the style of the early phase of geometrical cubism. He again illustrated by etchings the second volume of Max Jacob's trilogy in 1914 in a similar manner, but afterwards changed his style to the later phase of cubism in which shape, colour, texture and pattern become more important in an apparently two-dimensional manner. Both Braque and Juan Gris also carried out some book illustrations in this later phase of cubism. Braque used the medium of the woodcut printed in colour for *Le Piège de Méduse* of Erik Satie for Galerie Simon, lithography in colour for the frontispiece of Antoine Tudal's *Souspente,* and mixed etchings for the Hesiod *Theogonie*. The last volume was originally suggested by Vollard in the early 1930's and some of the etchings were executed then although the book did not appear until 1955. Gris illustrated several books for Kahnweiler, and for Galerie Simon some lithographed designs in colour of his characteristic still lifes for *Denise* by Raymond Radiguet.

Picasso went on to be the most prolific of all the painter-illustrators. Some of his most attractive work was the pure line etching of his classical period with its stark simplicity but masterly expression of form. Of this period are his illustrations to Vollard's 1931 edition of *Le Chef-D'Oeuvre Inconnu* by Balzac consisting of twelve etchings and sixty-seven wood engravings by Aubert after his drawings. The same year he illustrated with fifteen etchings Ovid's *Les Metamorphoses* for Albert Skira of Lausanne which is perhaps the finest of his early books. During the middle 1930's Picasso began his work for the *Histoire Naturelle* of Buffon, another Vollard project. These were partly sugar ground aquatints and partly etchings, printed in grey and black, and are possibly the most distinguished series of animal illustrations of the present century. They show great spontaneity in execution yet are filled with most subtle qualities of tone and texture. They are not literal reproductions of the normal appearance of the animal but they do seem to express its very character and movement. The period of the 1950's has been a very fruitful one for Picasso's book work. He developed his use of lithography in *De Memoire d'Homme* by Tristan Tzara and further in the great folio volume of *Poèmes et Lithographies* which measures approximately 26 inches by 20 inches and has his own written text illustrated by drawings of striking power. The page is divided into four separate areas of text and illustration as if the work was intended to be quarto size, but this merely adds to the character of the book. Picasso returned to the medium of aquatints for *La Tauromaquia* for Gili of Barcelona which was issued in 1959. These aquatints printed on a rag wove paper with its watermark of a bull's head designed by Picasso, express the drama and movement of the bullfight in a simple impressionistic way with a flowing brush in a calligraphic manner.

A complete contrast to this treatment is found in a notable work of André Derain, the *Pantagruel* of Rabelais. This book was issued by Skira in 1943 and is a rare example of printing in several colours from one block. The woodcuts were the work of Derain himself who cut a white line between each colour area, and printed by Lacourière who employed a great number of girls to apply the inks to the blocks. This was done with a brush for each colour, the marks made by the brush being retained to provide some slight gradations within the colour area. After printing, the whole area of the illustration was given a wash of a water-colour tint to tone down the whites and give a unity to the design.

Dunoyer de Segonzac was asked by Vollard to illustrate a book after having seen his etchings illustrating Colette's *La Treille Muscate*. Instead of another of Colette's works Segonzac chose to illustrate Virgil's *Georgics* using the same medium, line etchings directly drawn from nature. Most of these were drawn in Provence and they occupied him for a period of over fifteen years. They were completed with a single biting and for any additional work on the plate drypoint was used. More than any other contemporary artist Segonzac catches the light and atmosphere of the French countryside with the economy of means and spontaneity of a great etcher. He is equally at home with handling the figure.

The work of Henri Matisse is perhaps more varied, etchings, line blocks, lithographs, and woodcuts being executed for various works. For his *Jazz* he wrote out the text and the designs which are composed of simple flat coloured shapes were carried out by him using cut paper. Later transferred to the plate and printed lithographically, they show powerful effects of pure colour in both harmonies and contrasts. Marc Chagall has illustrated many books but perhaps his most characteristic work is his many etched plates for the Old Testament which Teriade of Paris issued in 1956. These etchings have the advantage of being both descriptive and evocative. They are sufficiently naturalistic for the prophets of the Old Testament to be realized with all their force of character and yet with the fresh vision of the modern idiom.

A younger artist who has also combined a modern technique with an interest in the past is the painter Antoni Clavé. His lithographed illustrations to the *Gargantua* of Rabelais may be overshadowed by the woodcuts of Derain in the *Pantagruel*, but they have excellent qualities of closely related colour schemes, and the drawing and design though freely expressed have a sympathy with the humour of the mediaeval subject-matter. The drawing on the plates uses a variety of technique – chalking, stopping out with gum and then using ink with a dry brush, and using diluted ink. The choice of printing colours has been given very careful consideration and there is much translucent overprinting. Although the colour schemes vary throughout the book, they chiefly consist of analogous soft colours with an occasional accent in a strong contrasting colour. Needless to say the resulting effect is rich in colour and texture. His obvious interest in and capacity to suggest the flavour of an historical period is well indicated in his great lithograph 'Deux rois sur fond noir' although it is executed entirely in a contemporary manner.

These are but a few of the vast amount of fine books illustrated by French painters, and other work of real quality has been done by Arp, Beauchant, Ben Sussan, Cocteau, Degas, Dali, Dufy, Ernst, Gris, Gromaire, Laboureur, Laurencin, Leger, Legrand, Lhote, Lurçat, Maillol, Miro, Tanguy, Touchague, Vieillard, and Villon Vlaminck.

These magnificent volumes have made little influence on the books published by the normal publishing houses in France or elsewhere. They rather look to the work of the private presses for their inspiration. The illustrated book is at present rarely met with, the illustrations tending to be descriptive and retaining the traditonal balance with the type. There is perhaps more freedom in the style of drawing. The lithographs of Anthony Gross to the Heinemann edition of Galsworthy's *The Forsyte Saga* are an example of this development, due possibly to the artist's sojourn in France. A free, wandering but descriptive line with washes of overlapping colours invest the Edwardian scenes with a fresh look. The volumes of lithographed illustrations by Barnett Freedman to *Oliver Twist, War and Peace, Wuthering Heights, Jane Eyre, Lavengro, Henry IV, Part I, Anna Karenina* and other works are drawn in a traditional manner but with a most direct and free line. Freedman's great contribution to the revival of the lithographed illustration is his exploitation of the grain of the stone by chalking, and varying his textures by the use of the scratching tool. In Britain the drawings of the professional illustrators such as Eric Fraser, in his many Folio Society books but particularly for the *Castle of Fratta* with his delicate pen drawings executed on white linoleum and reproduced by collotype, the free spontaneous pen drawing of Edward Ardizzonne in the Victorian novels of Dickens and Trollope, the precise and careful work of Robin Jacques, are other examples of the more traditional illustrations being produced in recent years.

Outside the world of books there is a whole field of design and draughtsmanship in the great quantity of commercial printing which is done today. These are booklets, brochures, catalogues, folders, display cards, and newspaper and magazine advertisements which have all been subjected to a designer's hand whether it is limited to simple typography, illustrations, photographs or a combination of them all. This graphic design even in its simplest terms has felt the impact of the various phases of contemporary painting perhaps even more closely than is the case with the normal printed book.

This is mainly due to the typographic innovations in the early 1920's. These came from two chief sources – members of the Bauhaus who designed printed books and material with a certain common trend, Joseph Albers, Herbert Bayer, Jan Tschichold, and Moholy-Nagy on the one hand and the printed books, journals and manifestos relating to the new art movements, on the other. Such a movement as the Dada group which was active in Switzerland and Germany from about 1916 produced some interesting typographic design in the various editions of *Merz* the group journal designed by Kurt Schwitters and Van Doesburg. Two other members Hans Arp and E. Lissitsky published a work on book typography in several languages which in many ways was a precursor of present Swiss book design. Lissitsky introduced his new typographic style in Russia and he did much work in Moscow in the early days of the Revolution. This revolutionary period of typography was part of the anarchic post-war atmosphere when the young intellectuals of a disillusioned Europe strove to break away completely from the discredited past. Though in its extreme form the irrelevancies and crudities of that time seem childish to us today, they served to establish a more flexible approach to the design and layout of printed matter. The main features of the Bauhaus style could almost be described as appropriate to contemporary architecture – simple asymmetrical layout; a fresh aspect with the use of sans serif type, often without using capital letters; bold sans serif type for headings; small heavy tint blocks and heavy rules to provide focal points which balanced areas of grey type matter. Above all, the value of white space on the page and its use in making the type more effective was strongly emphasized. Coupled with this the use of the photograph was greatly developed in an imaginative way by Moholy-Nagy and Man Ray. The use of symbols or trademarks was often a feature of the designs, sometimes set typographically as a useful accent against an area of type. The developments of Kurt Schwitters and Lissitsky were in a rather freer style with a great variety of different type faces and sizes all cleverly combined to produce effects of colour and texture.

The publication of Jan Tschichold's *Die Neue Typographie* in 1928 as well as the various Bauhaus books crystallised the new style. While its effect on printing varied with the different countries, one effect in Britain was the popularity of the new sans serif type, particularly that designed by Eric Gill in 1927. Gill's book *Essay on Typography* published in 1931 was also full of interesting innovations in the practice of book typography. His theory of equal word spacing and unjustified lines, though never becoming acceptable to the publishing world, has been adopted considerably in the typography of advertising and publicity.

The dissolution of the Bauhaus in National Socialist Germany in the 1930's and the migration of its teachers and students to England and America meant an influx of the new influences which have been considerable in architecture, industrial design, and sculpture, but not so strong in painting and graphic arts, until in comparatively recent years. Today there are many young designers working in a manner which is vaguely accepted as being Swiss in origin but which in reality is pure Bauhaus. In Britain this is possibly due to the reorganisation of the art schools after the last war very much on the lines of the Bauhaus. In America both Walter Gropius and Moholy-Nagy opened schools of design on a similar pattern.

In the meantime some of the rebels of the 1920's such as Jan Tschichold in his work for various Swiss publishers and for Penguin Books in Britain have shown a much greater respect for the printed book of the past, his title-pages and cover designs being now conceived in a refined, urbane, and traditional manner.

The final considerations of graphic art in this present book can only touch on the wealth and variety of the artist's original print of today. In this connection the Atelier 17 of Stanley W. Hayter set up in 1926 in Paris is of importance. This was a workshop where artists could practise and experiment with the various practical problems of engraving, etching and printing original graphic works. After operating for many years it survived a move to New York where it continues to attract a number of artists interested in experimental graphic work.

In all countries, particularly since the last war, more young artists have been devoting their time to producing original prints. They are usually fairly large and exhibited for sale in galleries eventually to form a valuable and appropriate focal point on the walls of a contemporary apartment. Lithography, woodcuts, linocuts, serigraphy, etchings, aquatints, and other mixed methods are used usually printed in several colours. These prints owe much of their attraction to the exploitation of pattern, texture, and surface qualities which is a reflection of the features and attributes of contemporary painting. There is at the present time a profound interest in technique which is perhaps overemphasized. For this reason, apart from the obvious qualities of decoration and pure colour, these prints possess nothing of the great popular appeal accorded to the engravers and illustrators of the past. Indeed much of the work has a repetitive quality and although there are many interesting passages of colour, the poverty or lack of subject-matter soon makes us lose interest. However there will inevitably come a time when the need to look into a print rather than at it, will again become apparent to the younger artists, and if the present technical achievements are combined with a more descriptive and story-telling art, instead of the preoccupation with abstractions, there might well be a new golden age for the makers of the print.

# Appendix

# METHODS OF PRINT-MAKING AND REPRODUCTION

The various methods of obtaining an impression may be classified into four main groups:

(a) RELIEF, in which the printing surface is raised and when inked produces an impression of the raised surface.

(b) INTAGLIO, in which the printing is done from metal plates which contain cavities, either etched or engraved, which contain the ink from which the impression is made. The surface of the plate is wiped clean of ink and is the non-printing surface.

(c) PLANOGRAPHIC or SURFACE, in which the printed image is on the same level as the non-printing surface, and in which the differentiation is achieved by chemical reaction.

(d) SCREEN PRINTING, in which the ink is forced through a fine mesh of silk or other material. The design or drawing is achieved by the use of stencils of different kinds.

## (a) RELIEF PRINTING

The chief examples of relief printing are type, woodcuts, wood engravings, lino-cuts, line blocks and half-tone blocks.

**WOODCUT** The design is drawn in ink on the polished surface of a block cut type high. This part of the surface is left undisturbed and the rest is cut away to a depth which prevents it printing. The cutting is done mainly with a knife, held upright as with a pen, and the spoil removed with a series of gouges or other engraving tools. The woodcut block is normally of soft wood such as pear, apple or beech, cut in the plank manner. When printing, the surface is inked with a roller, paper applied to the block and pressure applied to the back of the paper by either the platen, if by press or, if by hand, with a burnisher. The general effect of a woodcut is a black line on a white area. Colour woodcuts usually have a separate block for each colour which is printed in turn. An exception to this is the method used by Derain in *Pantagruel* in which various parts of the single block are inked in different colours using brushes for each colour, a practice also of the Japanese in their woodcuts of the 18th and 19th centuries.

**WOOD ENGRAVING** This differs from the woodcut mainly in technique. The wood-block is in the much harder boxwood and cut across the tree stem thus providing an end grain surface. This is worked, not with knife and gouge but with a variety of engraving tools. These are fundamentally similar to the burin of metal engraving, a strip of steel either lozenge or triangular in section, with one end ground to a wedge-shaped point, the other being enclosed by a wooden handle shaped and cut away to allow free movement almost horizontally over the surface of the block. The graver or burin is the lozenge sectioned tool used for engraving straight even lines. For curved lines a spit-sticker is used. There are various tint tools of triangular section, for shading even parallel lines. The scorper or scauper is used for clearing small areas and flat tools or chisels for clearing away larger areas outside the lines in relief. There are special multiple tools for achieving special effects which are occasionally used. These have several grooves on the cutting edge which will reproduce themselves as a pattern of even white lines made in one stroke of the tool. The block is held with the left hand on the sandbag. This is a leather covered cushion packed with sand, and when placed on this the block can be readily swivelled with the left hand. The engraving tool is held with the handle in the palm of the right hand and the point steadied with the thumb. The point enters the wood surface at a low angle and is prevented from cutting too deeply by pressure on the handle which will bring up the point. By constant sharpening, the point and cutting edges of the tools can be ploughed through the wood surface without undue pressure. In wood engraving the lines engraved will reproduce as white lines or areas. Fine lines do not have to be very deeply cut but any areas of white must be removed to a much greater degree to prevent inking up. The technique of Bewick was to exploit the tints, tones and textures made by the white line into the solid black areas which are, of course, the original surface of the block. Printing is done in the same way as in the woodcut.

**LINO CUT** The ease with which the surface of linoleum can be worked with a variety of knives, gouges and other tools makes it a popular method of producing prints particularly in schools. It is however, capable of being used in a distinguished manner by such artists as Edward Bawden who has produced some notable work in this medium, printed in several colours on a quite large scale, as in 'The Brighton Pier'. Other interesting work has been done by Blair Hughes-Stanton who uses one block but prints it in various colours at different stages of the cutting.

It can also be used as an engraving surface and instead of cutting large areas away, various engraving tools produce effects of grain and texture in white lines. Printing from lino is best done by mounting on a wooden block.

## PHOTOGRAPHIC REPRODUCTION

**LINE BLOCK** The line block reproduces drawings made in black ink of even depth whether they are done by pen or brush. It will not reproduce varying tones, pencil drawings or water-colours. The development of photography in the 19th century by Henry Fox Talbot and others was first applied to the transfer of the drawing to the wood-block, ready to be engraved by hand. Later, blocks could be produced for printing without the intervention of the engraver. This was perfected in the late 1880's by the photographic control of etching a zinc plate. After the drawing has been photographed and a negative obtained, printing down is done onto the plate with a prepared surface of sensitized albumen, which hardens under the action of light and becomes insoluble in water. The plate is then inked and developed in water, which removes the unexposed surface of albumen. The drawing is now represented on the plate in terms of inked albumen on the bare metal. This is then powdered with bitumen and the plate heated to burn it into a hard, enamel-like coating. The back and edges of the plate are coated with varnish to resist the action of acid. The plate is then immersed in a solution of nitric acid which erodes the bare metal not protected by the bitumen or varnish. The etch is continued in stages until a sufficient depth of metal has been removed. Between each stage, the shoulders of the etched areas are dusted with dragon's blood, a resin powder, and burnt in to prevent the acid biting sideways and thus undermining the retained parts of the plate surface. Where extra depth over wide areas is needed, and where there are any areas of space in the design over ½ inch square, these are removed mechanically with a routing machine. The plate is then mounted on wood or metal to bring it up to type height.

**MECHANICAL TINTS** When adding these to the line block, tints or Ben Day mediums can be laid down on the zinc plate before etching. After the stage of burning in the bitumen, a tissue or tint skin with the minute pattern of lines or dots embossed is inked up then laid down on the plate pressed evenly into contact with a roller. Those parts of the plate not receiving the tint have previously been painted over with a solution of gum arabic. After the tint is laid, the plate is washed in water and the gum arabic is dissolved, leaving the tint only where it is required in terms of ink. The plate is then etched in the normal way and the ink protects the metal it covers in the same way as the bitumen.

**HALF-TONE BLOCK** No truly toned picture is possible with relief printing with its printing surface of a uniform height, so the effect of varying tones is simulated by an illusion of the eye in the half-tone block. As we have seen in the mechanical tint, a pattern of small black dots printed on white paper will appear to the eye as a grey tint. So if the picture is composed of different sized dots with varied spacing of white paper between, the effect of different tones can be simulated, providing the dot formation is too fine for the eye to pick out individual dots. This is done by the crossline screen which is placed in the process camera in front of the negative glass plate. The screen is composed of two sheets of glass each with fine parallel lines engraved on it and filled in with plastic material making the line opaque. The two sheets are placed together so that the lines cross at right angles thus making a number of minute squares of plain glass with the lines in between. The size of the squares will vary according to the type of screen. The coarsest screen has 45 lines to the inch for newspaper printing and the finest 200, which is for printing on coated paper only. When the exposure is made, the image formed by the lens is broken up by the mesh of the screen into thousands of small cones of light, strongest where the tones of the original are lightest. As the screen itself is placed a little distance from the negative, the cones of light spread slightly before reaching the sensitive surface and cause the effect of the lines to be broken up. The negative is then developed and printed down on to a copper plate coated with dichromated fish glue, which hardens under the action of light and then becomes insoluble in water. Washing in water dissolves the unexposed coating and leaves dots of varying sizes according to the tones of the original picture with bare metal between the dots. The plate is heated and the glue becomes an acid resisting enamel. Back and sides of the plate are varnished to protect them from the acid. Etching is in iron perchloride and is slower than nitric acid. It is not automatic and when the darkest tones are sufficiently etched they are stopped out with varnish. The next range of tones are re-etched, then they in turn are stopped out with the varnish. Finally the lightest toned areas are given their final etch which takes off the corners of the dots and so reduces their size. Every dot, however small, must be present on the finished plate otherwise the space will show up as a blemish. A certain amount of hand finishing is still done by the engraver. The plate is then mounted on a block bringing it up to type height and it is then ready for printing.

**COLOUR PROCESS BLOCKS** A full coloured original is reproduced by making three half-tone blocks of the printing colours yellow, red and blue, with a black block to give extra depth to the darker colours. The selection of colours which will be rendered by the printing colours is done by the use of filters placed before the lens of the process camera. For the yellow printing a violet filter is used which will absorb all the other colours in the original, these are the reds and blues and all those colours which contain a proportion of red or blue. For the same reason a green filter is used for the red printing and an orange for the blue. It will be seen that these are in fact the complementaries of the printing colours. The blocks are made as described above in the half-tone process, and the printing is done by printing the yellow, red, blue, and finally the black. To avoid the dots printing directly on top of one another, the half-tone screen is rotated approximately 15 degrees between each colour. Just as the eye fuses the small dot and its space and records the image as a tone, so are the colours mixed in the same way. Thus yellow and blue dots do not print on top of each other but are side by side but, the eye mixes them and the brain registers a green. To look at a half-tone print through a magnifying glass is a revelation, as the synthesis is then broken down and the original printing colours are seen clearly. Where the dots are large (the darker areas of the picture) the colours are overprinted and in these parts the normal subtractive mixing takes place, i.e. red on yellow equals orange, blue on yellow equals green, blue on red equals violet.

**ELECTRONIC ENGRAVING BLOCKS** In the last few years a number of devices which reproduce by line and half-tone on plastic or metal plates have been perfected. The Klischograph of Germany, the Fairchild Scan-a-graver of America and the Elgrama of Switzerland produce blocks rapidly and practically automatically by means of a scanning device which in time covers the whole area of the picture. This is connected to a photo electric cell and is converted into electrical impulses which are transferred to a point that engraves the plate. It is claimed that these plates, some of which are of a plastic material, will stand comparison with the normal methods of line block and the coarse half-tone.

## (b) INTAGLIO PRINTING

The chief examples of intaglio printing are line engraving, line etching, soft ground etching, drypoint, stipple and crayon method, aquatint, sugar ground aquatint, mezzotint and photogravure.

**LINE ENGRAVING** This is the oldest, and in many ways the most satisfactory method, executed on polished copper plates. Zinc, pewter, iron, steel and even silver have been worked, but copper remains the metal most commonly used. The tool is the graver or burin, a strip of highly tempered steel, lozenge or square in section, fitted into a wooden handle and sharpened at an angle to a fine point. In use the handle rests in the palm of the hand and at a low angle the point is pushed into the metal surface, being controlled by the thumb and right forefinger which hold the sides of the graver and rest on the plate. The quality of line is varied partly by choice of graver, e.g. a square section will give a thicker line than the lozenge section, and partly by the angle of working, e.g. if the graver is held at a higher angle to the plate, the point will go deeper and

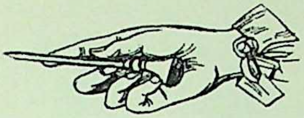


FIG 31 From Faithorne's *Art of Graveing and Etching,* London 1662

the result will be a heavier line. The metal removed by the graver is thrown out as a curl in front of its point, but there is a slight burr on either side of the engraved line. This is removed by a scraper, a tool with three cutting edges which taper to a point. The scraper is also used to make corrections and alterations, not only in line engraving but in all the intaglio processes. Used in conjunction with it, is the burnisher, a tool oval in section with a rounded and highly polished edge, which is used for rubbing down and polishing the plate. Lightly engraved lines can be removed by the burnisher. Deeper lines are removed by hammering up the back of the plate and then using the scraper and burnisher. The graver is capable of producing a wide variety of lines and by varying the thickness of line, by cross-hatching, by using dots and short triangular cuts, great richness of line quality and depth of drawing is possible. The technique is precise and deliberate and requires considerable discipline and control. Although from the 17th century onwards the technique was developed with amazing virtuosity, it was directed largely to reproducing oil paintings, and this is the chief rôle it played until more recent times. The early period of its development in Florence and in Germany up to Dürer is the more interesting period for technique, with its decorative linear character rather than the heavy modelling and tonal qualities of its later development. It has been greatly neglected as a method of book illustration since the 18th century, perhaps due to the greater ease of engraving on wood and as type and blocks can be printed together and the paper used is easily suited to both. Line engraving does, however, harmonise very well with the printed page of type. In common with all intaglio methods, it cannot be printed with type but requires a roller press. The plate is inked by dabbing all over and then wiping quite clean, leaving the ink only in the engraved cavities. A further cleaning wipe with the hand is made. For etchings, however, a slight amount of ink is usually left over the whole surface of the plate by wiping the edge of the palm of the hand over it. This gives a very pale tone to the background of the design in the print

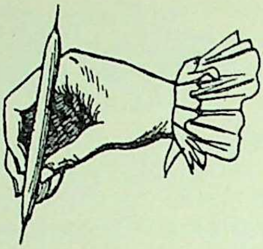


FIG 32 From Faithorne's *Art of Graveing and Etching*

and is considered to be necessary to provide unity. Engravings are mostly printed cleaner than etchings. The paper is used slightly damp and thus pliable. As the plate, paper and the blanket which covers them pass through the two rollers strong pressure is brought to bear thus forcing the paper to take up the ink in the cavities.

**LINE ETCHING** This is perhaps the most commonly used intaglio method. The plate is first prepared by cleaning and polishing, then it is covered evenly with a ground of bitumen and wax. The back of the plate is heated over a flame to even up the coating, and then it is blackened by holding it over several lighted tapers so that the subsequent work on the plate is clearly visible. After the cooling and subsequent hardening of the coating, the work is drawn on the plate with an etching needle; its point is sharp enough to cut through the ground and lay bare the metal without scratching it. No great pressure is needed to do this and the thickness of the line can be slightly varied by holding the needle at an angle, but even more variation in line is obtained by the actual etching. For these reasons the most characteristic feature of line etching lies in the spontaneity and freedom of the pure bitten line, particularly of the technique of Rembrandt, Van Dyck, Meryon and Whistler. The plate is then immersed in acid such as diluted nitric, and the parts of the plate laid bare by the needle are eroded, the ground serving as a resist to the acid. The back and edges of the plate are also protected from the acid by painting with varnish. After the first etch, which may vary from half a minute to several minutes according to the strength of the acid (iron perchloride and Dutch mordant are other acids used with a somewhat slower reaction). Not all the portions of the design are uniformly etched. After the finer lines are bitten, they are stopped out with varnish, and the heavier lines are subjected to another etch, and so the biting continues until the darkest and heaviest lines are completed. The plate is then cleaned by removing the ground and varnish with turpentine and methylated spirit, inked and printed as described in line engraving. A proof thus obtained is known as the first state. Further work may be decided on, alterations or corrections made, the process of applying the ground (this time with a roller and not blackened), and drawing the extra work, is gone through, before further etching and another printing which is referred to as the second state.

When the prints are finally produced for an edition, the artist usually signs each one and numbers them in pencil. The numbering is done by putting the total number of the prints being issued preceded by a stroke and then the number of the individual impression in order of printing.

**SOFT GROUND ETCHING** A different form of etching is that in which the bitumen and wax are mixed with a vaseline or tallow so that they do not harden. This soft ground is applied with a roller over the heated plate. A thin piece of paper is then laid on it and the drawing made with a pencil. When this is complete the paper is lifted off the plate and brings with it some of the ground where the pencil has applied pressure to the paper; the lines being heavier or finer according to the pressure but invariably broken. Flat textures or patterns could also be applied to the plate by putting gauze, silk or other materials on the grounded plate, passing them through the press and then lifting off. The etching follows as described in line etching, the acid biting through those places where the ground has been lifted. The general effect of the print is of a chalk or soft pencil drawing. It was used with great distinction by Gainsborough, Cotman and Turner.

**DRYPOINT** This is often used in conjunction with etching but can be used exclusively on a plate. It is a simple method – the scratching of the design on the polished plate surface, no ground being necessary. This is done with a special point of steel, diamond or sapphire. If it is used lightly a thin grey line will result, but if the point is used with some force it turns up the metal spoil on one side or the other of the line. This ridge is known as the burr and it is not removed with the scraper, but becomes an important factor in the printing. When inking the plate the burr helps to retain more ink to the line thus giving it a soft velvety look. When used with etching, it provides a soft dark accent and is used quite naturally in the last finishing touches. Although Rembrandt used drypoint only occasionally in its pure form, his work became increasingly dependent on it, particularly his heavier toned religious etchings. As printing a number of impressions soon flattens out the burr and therefore its ink retaining character, after perhaps thirty impressions the work becomes weak and loses its quality. This is its chief limitation, but it is possible to give a thin plating of steel or chrome to the worked plate which will provide many more good impressions. In later years it was used with distinction by William Strang and Malcolm Osborne for portraits.

**AQUATINT** This is a method of etching effects in tones. It is usually employed in conjunction with some simple line etching. Mainly developed in England in the late 18th century, it admirably renders the transparent effects of water-colour and is entirely suited, as it was originally used, to landscape work. The main feature of the method is its partly porous ground through which the acid bites achieving a granular effect on the plate. This ground is usually laid in the form of a resin or asphaltum dust which is first blown up in a box with bellows and then allowed to settle on the surface of the plate. The larger grains of dust settle first, the fine grains remaining in suspension for some time. If the plate is placed in the box some time after the dust has been blown, it will only receive the finer grains. If a coarser grain is desired, then it is placed in the box at an earlier stage. When the plate is heated, the grains of dust melt to form the porous ground through which acid can bite the metal and etch thousands of tiny cavities. These hold the ink and will print a variety of tones, according to the depth of the etching. If the plate is first etched lightly and then part of it is stopped out by painting on varnish, the other part which is then etched again will have deeper cavities and will consequently print darker. So by varying the length of time of the etching and stopping out at each stage, a range of tones is obtained. The line etching serves as a guide in the drawing and helps to break up the rather stepped effect of tone that may sometimes be a drawback in the method. An alternative method of applying the ground is to dissolve the resin in spirits of wine and to spread the solution evenly over the plate. The plate is then left for some time and the spirit evaporates leaving the grain on the plate surface. The plate is then heated and the ground fixed in the former manner.

**SUGAR GROUND AQUATINT** This is an additional process by which the drawing can be more conveniently executed, as the artist paints his design onto the surface of the polished copper with a special lift ground. This ground is composed of three parts black gouache, one part gamboge water-colour and a lump of sugar. When this has dried thoroughly, a thin varnish is painted over the whole surface. This varnish is best made with bitumen powder and petrol. After the varnish has dried completely the plate is immersed in water, which causes the sugar to swell and it will then lift the varnish off the metal, but only where the design has been painted. The design is represented on the plate by bare metal and the background to the design is covered with varnish. A normal aquatint ground is laid over the whole plate and etching then takes place. The aquatint ground has, of course, no effect over the existing varnished areas but the design painted on the plate by the artist will be etched like a normal aquatint to any tone required. This method was used by Picasso for his illustrations to *Gongora* and the *Histoire Naturelle* of Buffon.

**MEZZOTINT** This is a tonal method of engraving in which no etching is used. The artist starts with a completely solid black and as he works the plate, his tones become lighter until he finally applies the highlights which will be represented in the print by a clear area of white. The preparation of the plate is the somewhat tedious method of completely covering the plate with thousands of, tiny cavities, so that if inked up, the print would result in a dense black. This grounding of the surface of the plate is obtained by the use of the rocker – a tool with a curved, serrated edge with cutting teeth of between fifty and a hundred to the inch. The tool is held upright on the plate and then rocked to and fro over the whole surface. This is done evenly and when the whole surface has been covered, the plate is turned a few degrees and the process repeated. This may be repeated as many as sixty times and there is then a dense pattern of uniform indentation over the whole plate with a burr to each cavity. The artist then works his design by the use of the scraper removing the burr where he wants a lighter tone, and for extra light tones he uses a burnisher with which he may polish the surface of the plate. The scraping is thus a more important feature of the method than engraving.

The rich velvety tone of mezzotint is largely produced by the burr and like the drypoint, it will not produce a large number of impressions before it wears down. However, the use of steel plates introduced after 1820, gave the method a much longer life. The rich tonal qualities of mezzotint have been mainly used as a means of reproducing oil paintings although some original work was done on the plate by John Martin and later by Seymour Haden in the 19th century. Some of the earlier work appears to have a certain amount of roulette work, in addition to the mezzotint which is properly described in the next method.

**STIPPLE Method** This is a rendering of soft tonal effects by engraving the subjects entirely in a series of dots and short flicks. The plate is first given an etching ground, and then a light outline of the main forms and shadows is drawn with the etching needle, using dotted lines, or sometimes with a simple roulette. This is a tool with a free running wheel at its end. The wheel is toothed and when allowed to move on the plate, leaves a trail of dots evenly spaced. This preliminary work is etched and the subject is then completed with roulettes of various kinds, or with the stipple-graver. These tools are used directly on the surface of the plate. This process was much used in England in the 18th century where a school teaching the method was set up by F. Bartolozzi.

**CRAYON Method** Allied to stipple engraving, the crayon method attempts to render the effect of a chalk or crayon drawing with its soft granular lines rather than by building up a range of tones. The texture of chalk on paper is reproduced mainly by the use of various kinds of roulette. Etching is also carried out in the preliminary stages, and etching needles and other tools, as well as roulettes, are used to work through the ground. The two methods are sometimes combined in one print, as for example, a portrait might have the head highly finished in stipple while dress and body may be lightly treated in the crayon method.

**PHOTOGRAVURE** This is the intaglio method of photographic engraving. All work which is to be reproduced is photographed and negatives obtained. This includes proofs of all type which must be set and printed in the first place by normal letterpress methods. The negatives are retouched for any corrections or chemical flaws, and then transparent positives are made to the size of the reproduction. They are arranged in position for printing on a light table, which is illuminated from underneath its ground glass surface.

Carbon tissue is then used to transfer the work to the plate. This is a gelatine coated paper made light sensitive by a solution of potassium dichromate. First the carbon tissue is subjected to the effect of light passing through the photogravure screen. This screen, unlike the half-tone screen, has its mesh of lines quite clear and the tiny squares between are opaque, so that when light passes through the clear lines, the gelatine coating hardens under those lines. The photogravure screen is not used for optical purposes and is not placed in the camera. Its purpose is to provide a clear unetched surface on the plate to enable the mechanical wiper, known as the doctor blade, to rest on and to remove the excess ink on the plate before actual printing. The carbon tissue is then subjected to the light passing through the transparent positives. Again where the light is strongest in falling on the gelatine it will be made very hard, and where less light passes through (as in the darker parts of the positives), it will be made less hard. After this the carbon tissue is transferred with water and some pressure to the copper plate and the paper backing stripped off. The gelatine coating then adheres to the copper plate, and when subjected to hot water the softer unexposed areas are dissolved, leaving the hardened areas (which are the lighter parts of the originals). The copper is thus covered with a relief of hardened gelatine of varying thickness according to the tones of the originals, with a mesh of lines (produced by the screen) over all. The final stage is the etching which is usually done with iron perchloride. The gelatine is a resist to the acid, holding back its action longer on the thicker areas where the gelatine has hardened, and where it has been dissolved the acid begins to attack the copper. The etching is done by using solutions of acid of varying strength, the strongest being used first, and finally the weakest. The action of the etch is to bite into the copper tiny square cells of varying depths, according to the tones of the originals. The darkest parts will have the deeper cells and the lightest parts the shallowest cells. The cells are too small to be seen with the naked eye as the screen is 150 line, having 22,500 cells to the square inch and the depth of the deepest etched cell is under $\frac{1}{1000}$ of an inch. The effect of the printing is to reproduce every cell as a tiny square, all of uniform size, but as they vary in depth the amount of ink they contain will vary and therefore the tonal differences are reproduced by a varying thickness, and consequent colour in the ink film. The range of tone possible in photogravure is quite considerable and it has a depth which no other photographic method possesses. It has practically no limitations as far as reproducing continuous tone originals such as photographs or drawings and paintings. It does not reproduce type very well however, as if a light face is used the screen formation breaks up the fine hair lines. Bodoni or Caslon would be unsuitable but bold type faces such as Times, reproduce quite well and sans serif types could also be used. Photogravure is rarely used today for book illustration although it would be very suitable for certain kinds of drawing. It is primarily used for the printing of periodicals and other commercial work needing very long runs. For this reason, rotary printing is used and most of the photogravure process is executed on copper cylinders rather than plates. These are often plated with chromium before printing to allow them to give the very long runs needed.

## (c) PLANOGRAPHIC or SURFACE PRINTING

The methods are Lithography, Photo-Lithography and Collotype.

**LITHOGRAPHY** The main principle of lithography is the natural antipathy of grease and water and the quality of the limestone used as a printing surface to absorb both equally. The drawing is made on the stone, after it has been given a specially grained surface, with a greasy chalk. The grease is absorbed below the surface of the stone where it lies. The chalk deposited on the surface is removed with turpentine. A slight etch composed of very diluted nitric acid and gum is given to the stone to fix the drawing and to prevent the spread of the grease. Gum arabic is washed into the pores to protect the background and margins of the drawing. It is then printed by first dampening the stone's surface with water and then rolling up with ink. The printing ink has a linseed oil base which makes it analogous to the greasy chalk with which the drawing is made. The parts of the stone which have absorbed the grease from the chalk drawing also take up the printing ink from the roller, and those parts of the stone which have absorbed the water reject the ink. Paper is then laid on the stone and pressure is applied, in the case of the hand press, by the stone protected by a tympan of brass and passing under a fixed scraper; a cam bearing forces the tympan against the scraper as it passes through. As with all the methods so far described, a lateral reversal of the drawing occurs in the impression and therefore an allowance has to be made for this in making the original drawing. In the case of making a drawing of a well-known view or building, or where there is much lettering to do, to avoid the rather tiresome necessity of reversing the image – and for the much greater convenience of handling – transfer paper can be used. Some of this is smooth in surface and is quite suitable for brush lettering. Other kinds have a grained surface like the stone itself. The drawing is done with litho ink or chalk as on the stone, and when complete it is transferred to the surface of the stone by wetting and pressure, passing it through the press. The paper is then peeled off and if this is done properly, the drawing will adhere to the stone in the process, making an additional lateral reversal of the image. The subsequent printing reversal then produces the original image of the drawing on the impression.

A great many different effects are possible when drawing on the stone. As well as all the varying techniques of handling the chalk, such as drawing with either its point or its square sides, or rubbing the stone with a small piece of chalk on the finger-tip, and using the various grades of softness. It is possible, by melting the chalk in distilled water to make ink which can be applied by brush, pen, air pressure gun, by a tiny sponge or used in the splatter method. This latter method, much used by Toulouse-Lautrec, consists in charging the stiff bristles of a brush like a toothbrush, with the ink and then flicking them with a penknife. The result is a stipple effect of fine dots. Care is taken to mask all the areas not requiring the splatter effect. The stone can also be scraped after solid inking, either with a blade or a point, or a tool known as a 'jumper' which is something like an engraving tool. With this, lines or dots may be scratched on the stone which may already have a drawn texture or a solid black area. Files can also be used for scraping various effects. Although stone yields such a variety of treatments and is still the most pleasing surface to work on, various metal plates have largely replaced the stone. Zinc plates are perhaps the most common but aluminium are also used. Although the plates are not absorbent in the same way as stone, by graining the surface of the metal with a mechanical graining machine, the rough texture which results has the effect of retaining the grease and water. A certain amount of special treatment is necessary with metal plates but otherwise they give much the same result when printing solid colours. Chalking is not so well rendered and it is not possible to scratch or scrape metal plates.

A good deal of poster printing is still done by hand-drawn lithography on metal plates, and printing a large number of colours is common. The London Underground posters are sometimes printed in as many as twelve colours. Each colour is drawn on the plate after an outline key is made which is set off on each plate. The outline key does not print, as it is done with a violet dye of a non-greasy nature. The division of work into the various coloured plates is not executed photographically with filters, but is the result of the judgment and skill of the lithographic artist and is based on the essential qualities of the original sketch from which all coloured lithography must be worked.

**PHOTO-LITHOGRAPHY** This is the photographic transfer of the image to the metal plates from which printing is done on the offset press using normal lithographic principles. The original work is photographed; if it is a line subject then a line negative is obtained, if the subject is tone then the half-tone screen is used in the camera. As in the half-tone process, this breaks up the image into a formation of dots of varying sizes, according to the tones of the original. The zinc plates are then prepared by graining, coating with dichromated fish glue which is placed in a whirler to obtain a fine even coating and dried by heat making it light sensitive. The negatives are then placed in contact with the plates, and lights pass through their clear parts falling on the coating which hardens in relation to the amount of light. When hardened the coating becomes insoluble in water. The plates are then washed in water and the coating, unaffected by light, dissolves leaving the bare metal. The hardened undissolved coating thus represents the original drawing. The plates are rolled up with printing ink, the metal kept moist by the grain. The moisture is not held on the hardened coating, therefore the ink takes upon it. The ink therefore replaces the image of the original work so long as the plate is kept moist.

It is possible to transfer work from paper to plate using the same methods as for stone, and much of the type matter is put on the plate in this way. A new development is the production of a type negative or positive by the photo-setting machine which composes the image of the type face without actually using the metal at all. This is also an important development in the other processes. In colour work the normal three process colours, yellow, red and blue are used with their appropriate filters to obtain the various negatives. The offset cylinder in the lithographic printing machine is placed between the plate cylinder and the paper. It receives the printed image first, then it is impressed onto the paper. There is a double reversal of the image so that the work on the plates including any lettering or type does not have to be reversed. The soft offset cylinder also makes printing possible on rough surfaces.

**COLLOTYPE** This is a photographic method of printing toned subjects without the interpolation of a screen. Drawings and water-colours particularly can be reproduced very well by this method. It has never been developed commercially on the same scale as the other photographic methods so that it remains something of a rarity. It is used almost exclusively for reproducing old master drawings and other works of art, in fairly short runs. The printing is made possible through the fact that gelatine can absorb many times its own volume of water, and combining this with the lithographic principle – the antipathy of grease and water. A glass plate is used for the printing surface, and after preparation by graining and applying a preliminary coating the plate is placed in a special oven for about two hours. After 130 degrees (Fahrenheit) is reached, the plate is removed and the light-sensitive coating of dichromated gelatine is evenly applied. It is then replaced in the oven, the temperature raised to about 135 degrees and left there for a further two and a half hours. The grain by which the image is reproduced can be made fine or coarse by raising or lowering the temperature during this time. A fine grain gives fine detail rendering, but the picture tends to be flat, whereas a coarser grain gives greater depth but fine detail is lost. A compromise is usually made. After two and a half hours the oven heat is turned off and the plate is allowed to cool slowly. The plate is then ready to receive the photographic image. It is placed in a printing frame, the negative placed on it, margins are masked with foil and an exposure is made. Either daylight (exposure about one hour) or arc lamps may be used. The plate is then developed in water and the dichromate is washed away in inverse proportion to the amount of light passing through the negative. Where light falls on the dichromate it hardens the coating. This represents the dark parts of the original. The lighter parts of the original have rather less light passing through the negative and consequently less of the coating becomes hard. The coating is therefore hardened in varying degrees according to the tones of the original. The soluble unhardened parts are now washed away and the plate is allowed to dry naturally.

As gelatine absorbs water and swells to an extent not required in the printing, a mixture of glycerine and water is used to retard this effect. The plate is flooded with this solution, which is absorbed into the gelatine where the dichromate has been washed away. The dark parts of the original which are the areas that received the strongest effect of light passing through the negative, will absorb practically nothing at all. After the saturation of the plate coating by this solution known technically as the 'etch', printing is done. The collotype machine is a flatbed cylindrical press with no offset cylinder so that the negative must be reversed before printing (or the camera exposure made through a prism). There are no dampers as in lithographic machines but two types of inking rollers, a nap surface for feeding the plate and a composition one for cleaning it. The ink is fed on the rollers by hand. When they pass over the plate, the ink is repelled by the amount of moisture absorbed by the gelatine and conversely attracted by the hardening effect of the dichromate coating. There is no dampening of the plate between each impression as in litho, but at first sign of a thickening of the image, the machine is stopped and the plate given another 'etch'. Ink must also be constantly fed onto the rollers. The plates will produce approximately seven hundred and fifty impressions and then a new plate must be made. It is therefore an expensive process for long runs, but it is excellent for its present main task where quality of reproduction of works of art is required without the distraction of a half-tone screen.

## (d) SCREEN PRINTING

The screen process of printing has developed into a widely used method of commercial printing in many fields of work. Fabrics, ceramics, glass, metal, plastics, wood, vitreous enamel, and many other materials which form part of our contemporary world need to have printed on their surfaces, designs, lettering, labels, dials, gauges and indicators of all kinds as well as brand and trade marks. This work is chiefly done by screen printing, which also produces display cards, exhibition material and posters.

For the purposes of this book however we are more concerned with the artist's use of the medium in producing original prints. This is known as serigraphy and has developed as a popular method among artists, particularly in the U.S.A.

The basic requirement is the fine silk cloth which is tightly tacked to a wooden frame. A rubber squeegee (a flat rubber blade set in a wooden holder) is used to force the ink through the interstices of warp and woof of the fabric. This will be impressed on the paper held on a flat printing surface immediately underneath. The picture is obtained by stopping out the background to the design by some form of stencil or by the use of gum applied directly to the silk. The simplest form of stencil is made of cut paper which is placed immediately under the silk before the ink is applied, and when the squeegee forces the ink through the screen the stencil adheres to it. It prevents the ink from passing through to the paper wherever it adheres to the silk. Another simple method is the gum stop out method, which consists of painting with a mixture of glue and water all those areas of the silk which represent the background of the design. Allied to this is the grease resist method which acts like the lift grounds used in etching. Instead of a flat solid area of ink it produces a granular effect rather like a coarse grained lithograph. The drawing is done directly on the silk with a soft litho crayon or other greasy chalk, and then the entire surface of the silk is coated with gum. Textures of various kinds can be obtained when drawing on the silk, by placing cloth or other material under the silk and the chalk will reproduce it. When the gum is dry the greasy chalk is removed with turpentine which does not affect the gum, and this remains as a stop out for the background of the drawing. The ink is squeegeed through the silk only where the crayon has been. There are also other stencils which can be used; they are the commercially produced Profilm or Nufilm – transparent coloured film adhering to a paper backing, from which it is easily separated. The stencil is made by cutting through the film but not through the paper. The stencil is then stuck to the silk with an adhering liquid prepared by the makers of the film, and the paper backing peeled off.

Finally there is the photographic stencil which is made by the use of a positive and a gelatine coated film, made light sensitive with dichromate. These are placed in contact in a vacuum frame and light is passed through the positive. The background areas of the original (clear areas in the positive), thus allow light to pass through and harden the gelatine. It leaves undisturbed (or soft) those areas under the opaque parts of the positive. When developed in hot water the soft parts of the gelatine dissolve leaving only the hardened parts. This is pressed onto the silk and when dry the film backing is removed and the printing is accomplished in the usual way. Photographic stencils have been much used in commercial printing, particularly for type and lettering, but they have a value in serigraphy for creating a variety of photographic textures and patterns.

Screen printing can be executed in a variety of inks. The normal oil-based inks are extremely opaque and have powerful reflecting qualities. They can be used in a thinner manner by mixing in a transparent base. This reduces the pigment but not the body of the ink, the colours thus becoming less powerful. Artists' oil colours can also be used. Cellulose inks are very satisfactory with their striking colour range. Water-colour inks are also possible, with their transparent qualities in overprinting, but only when using stencil methods which do not rely on gum, as this is soluble in water.

# PLATES

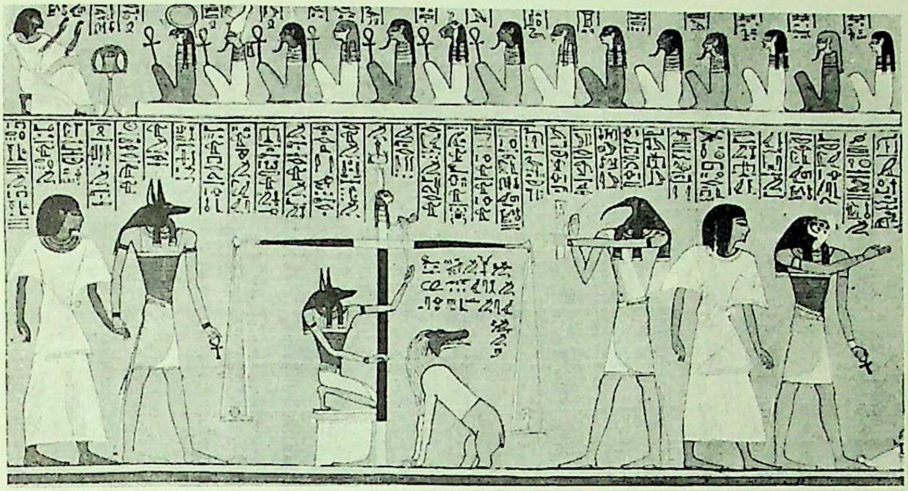


PLATE 1 Theban *Book of the Dead*, The Hunefer Papyrus

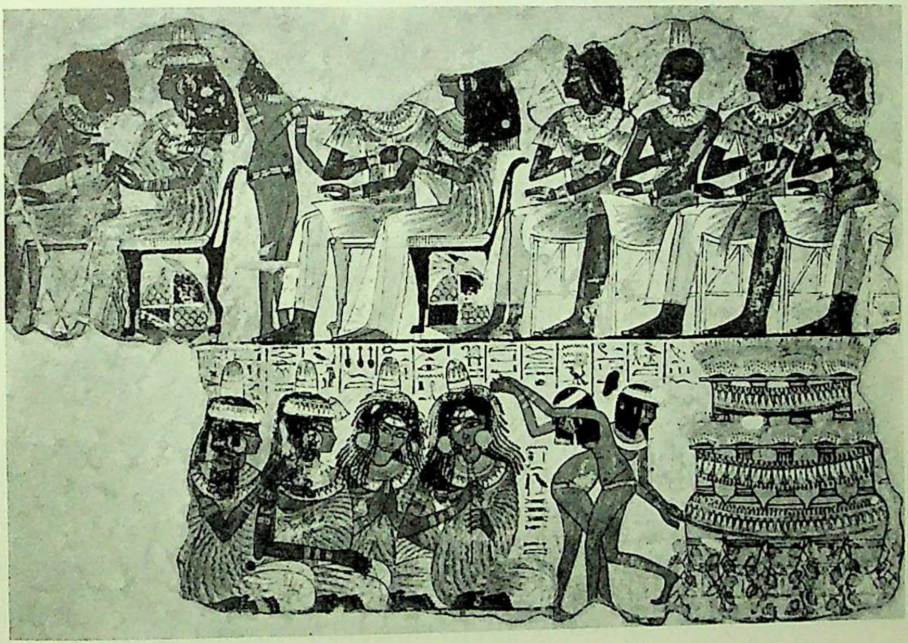


PLATE 2 Mural painting from Thebes, Guests at a Banquet

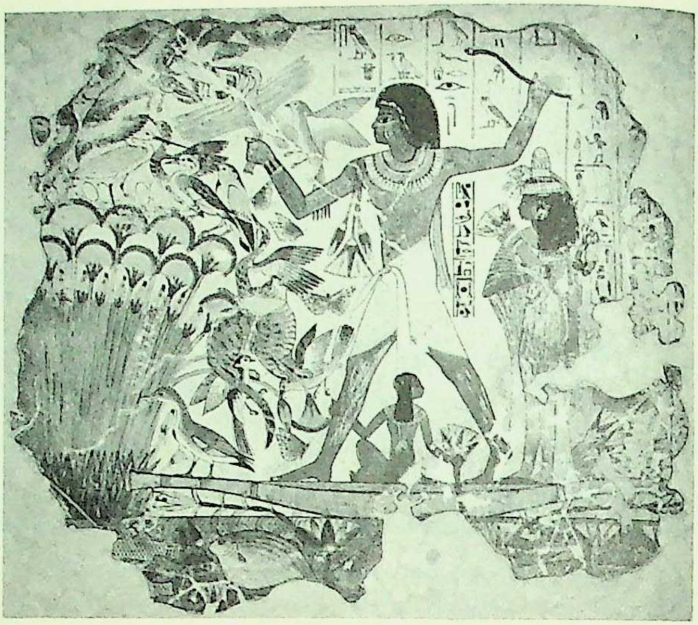


PLATE 3 Mural painting from Thebes, Fowling and Fishing

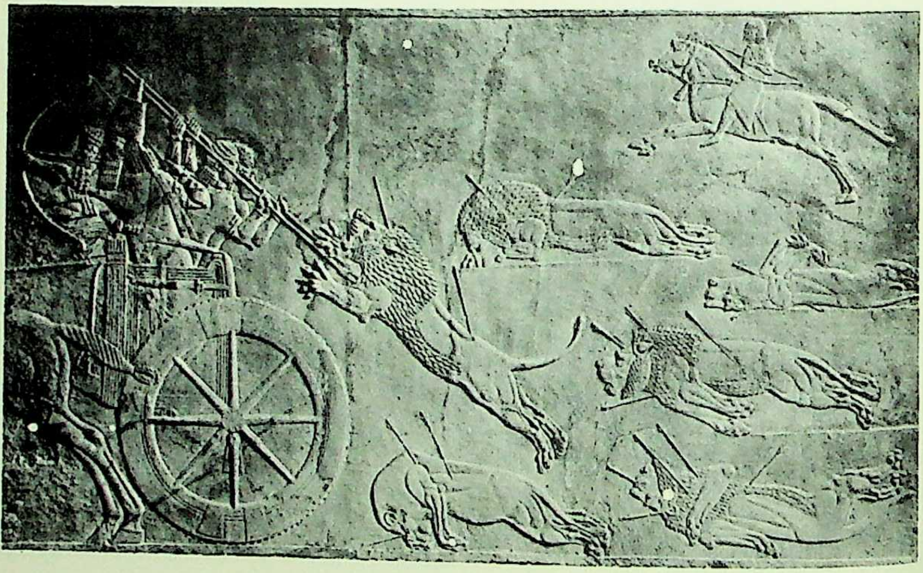


PLATE 4 Assyrian relief from Nineveh, The King's Lion Hunt

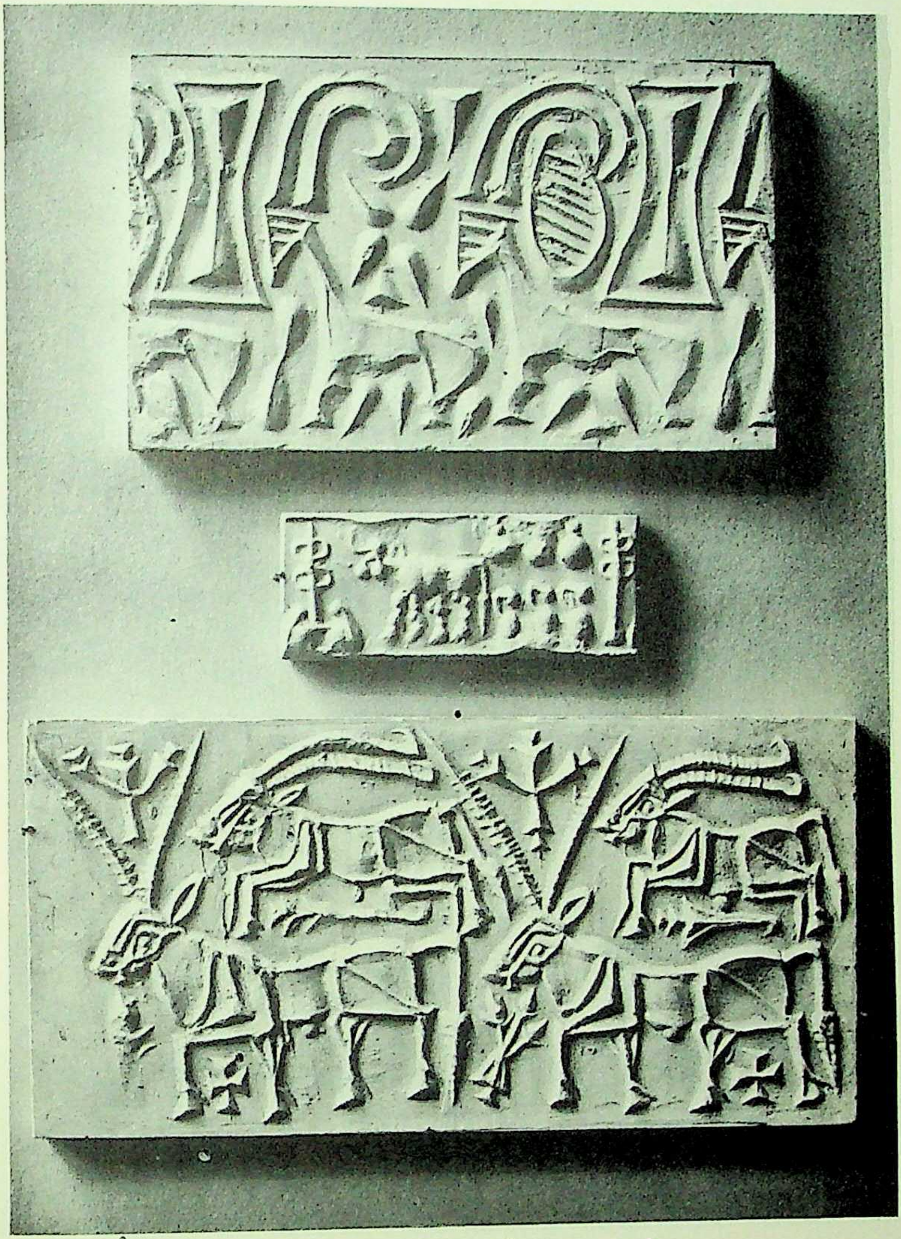


PLATE 5 Impression from Assyrian cylinder seals

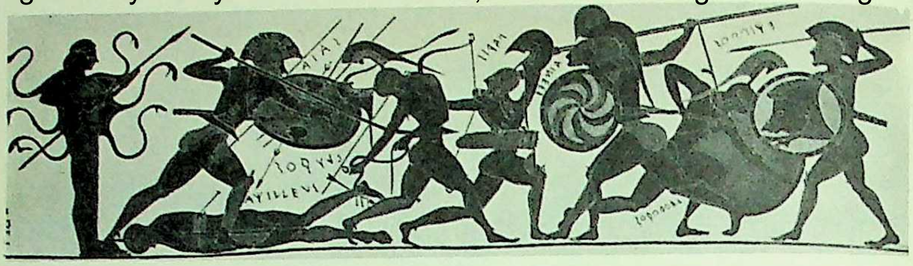


PLATE 6 Black Figure decoration, The Battle between the Trojans and the Greeks over the Body of Achilles

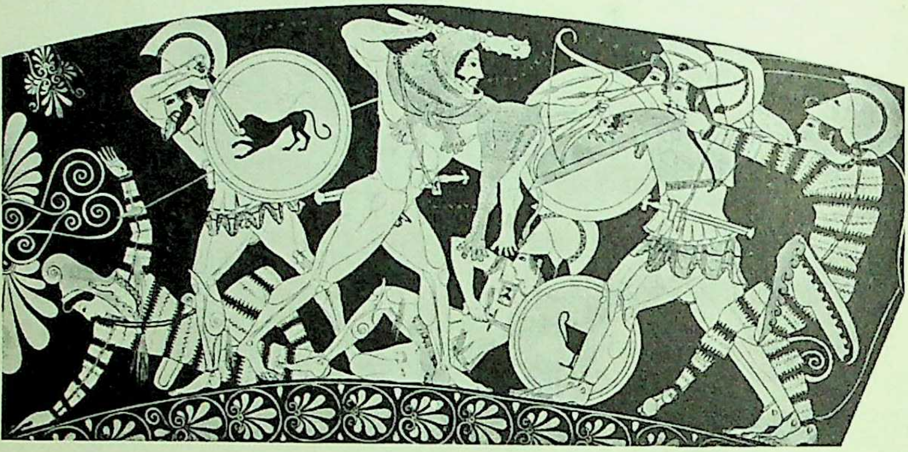


PLATE 7 Red Figure decoration by Euphronios, Hercules fighting the Amazons

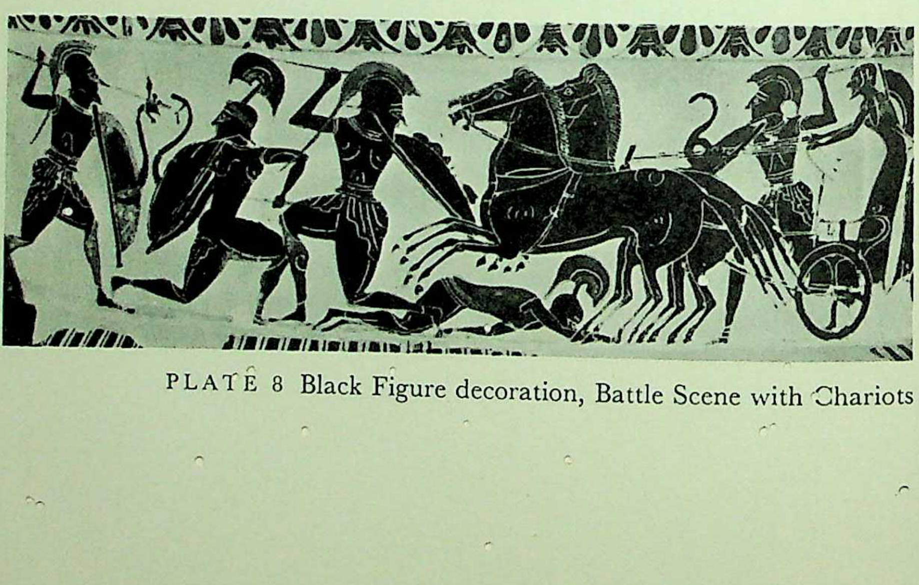


PLATE 8 Black Figure decoration, Battle Scene with Chariots

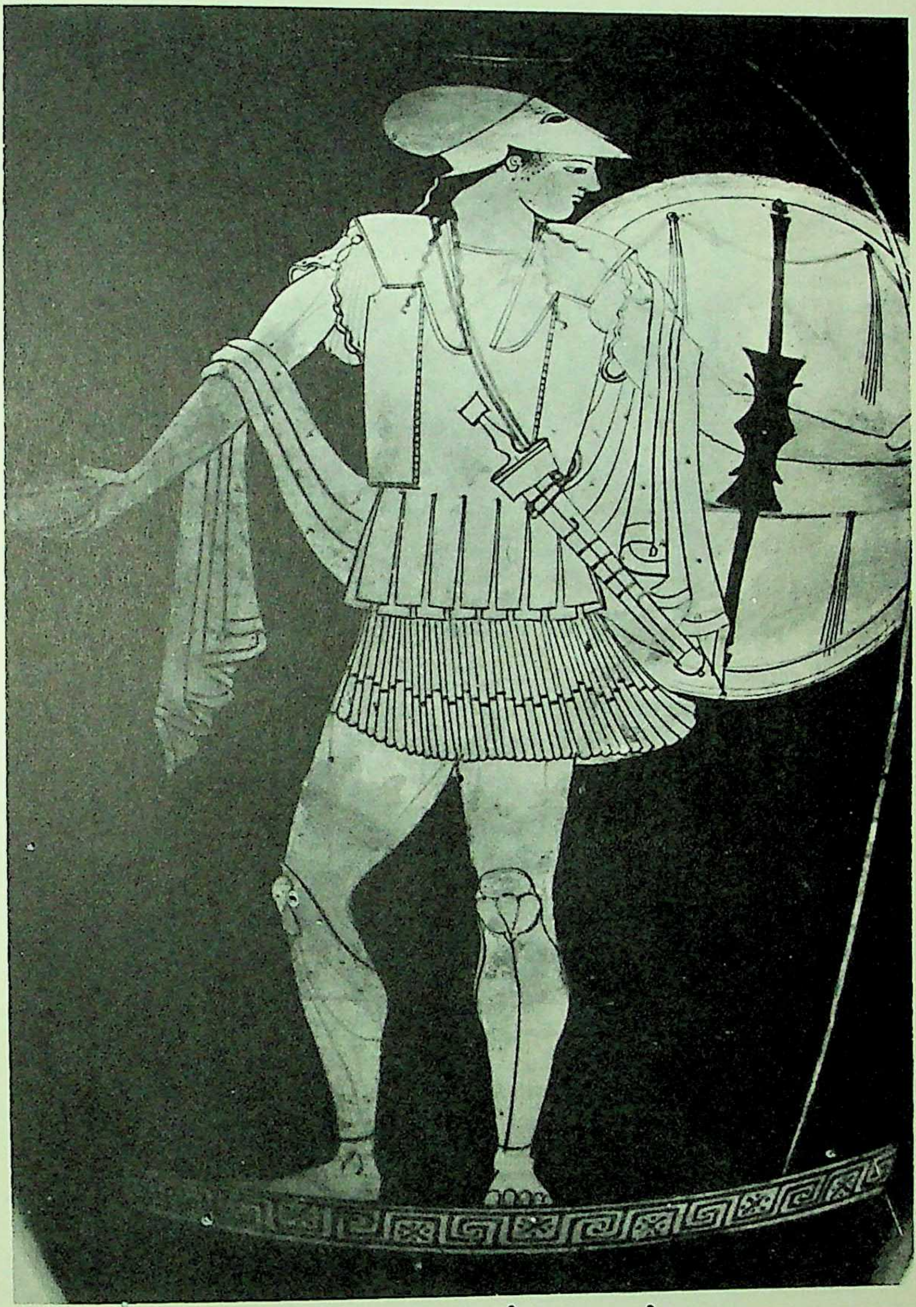


PLATE 9 Red Figure decoration, Warrior

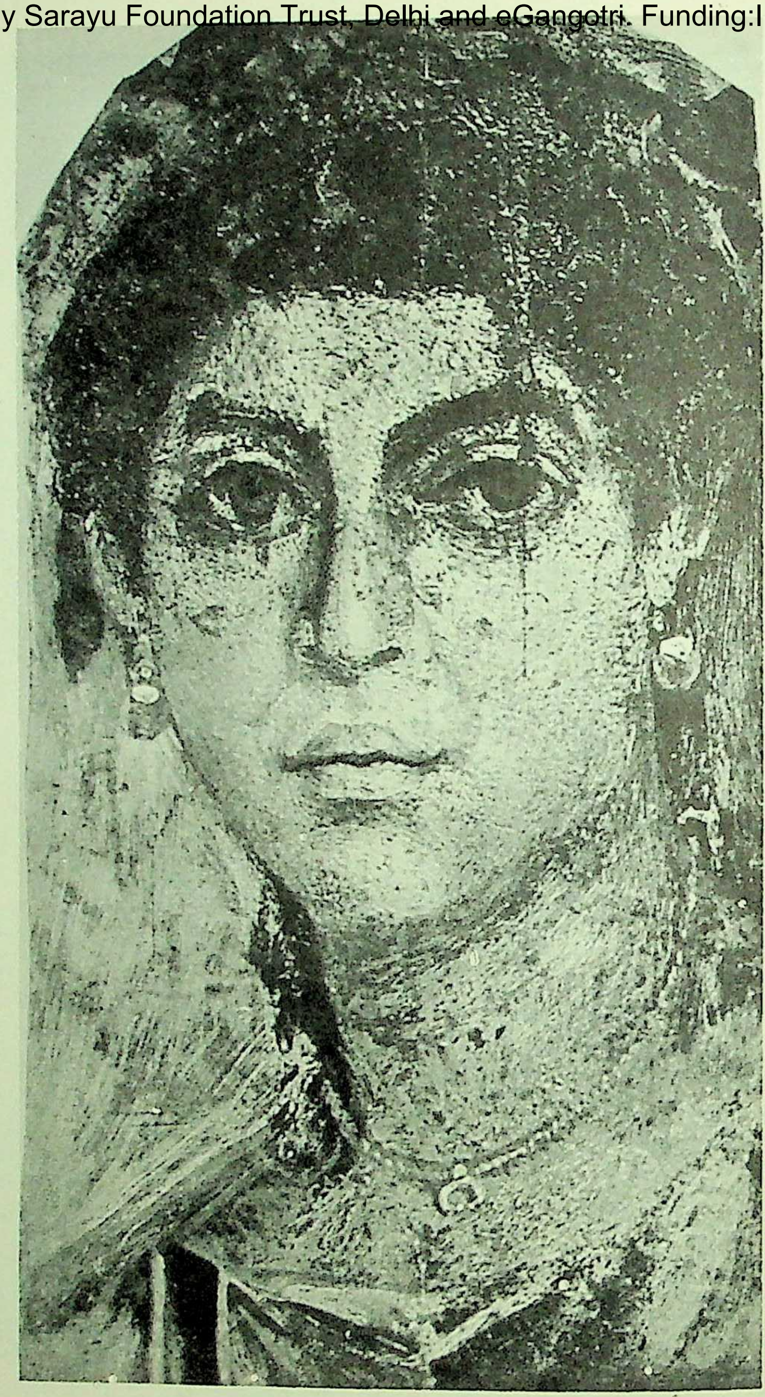


PLATE 10 Roman portrait panel

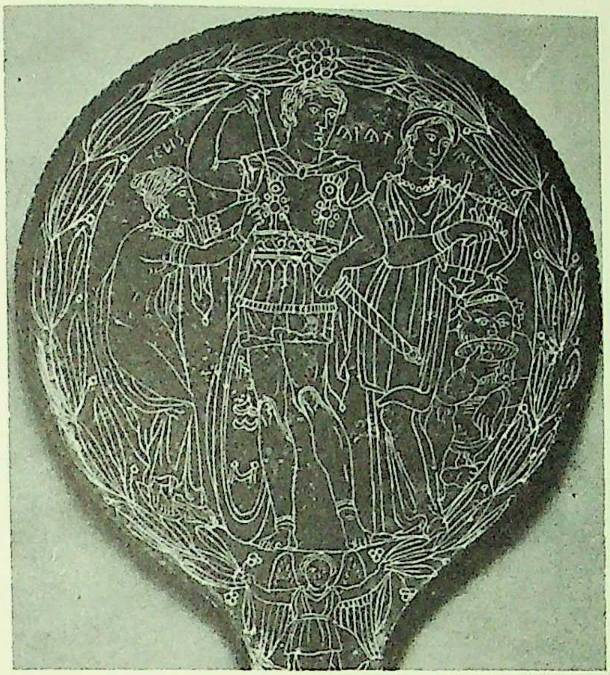


PLATE 11 Etruscan mirror back decoration

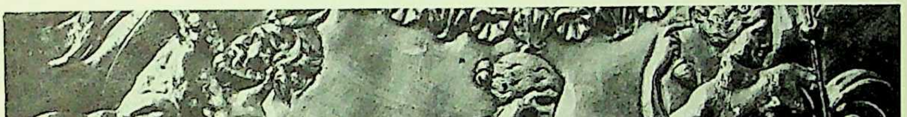


PLATE 12 Roman dish of silver, from Mildenhall, (detail)

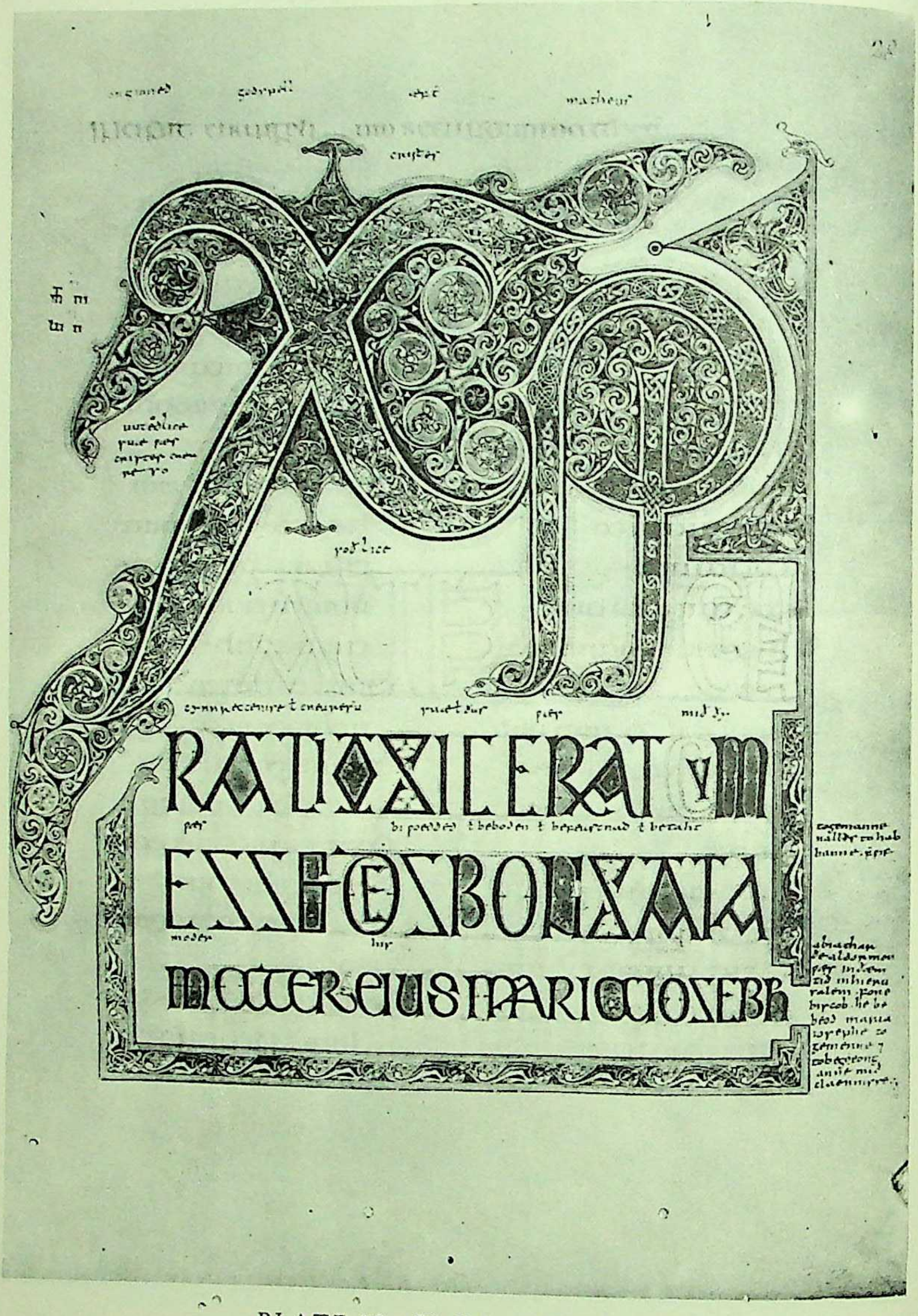


PLATE 13 *Lindisfarne Gospels*, page from St Matthew

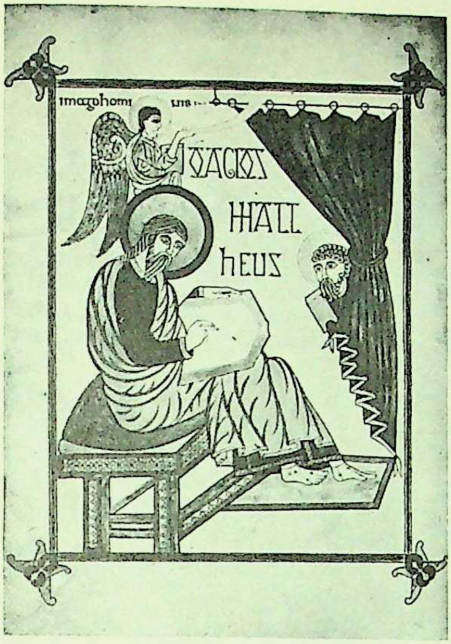


PLATE 14 *Lindisfarne Gospels*, portrait of St Matthew

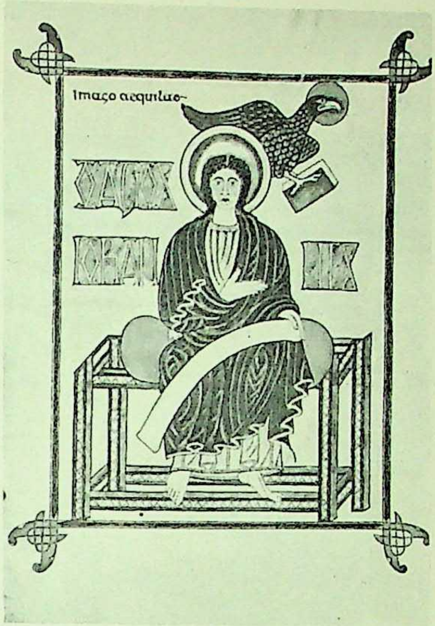


PLATE 15 *Lindisfarne Gospels*, portrait of St John

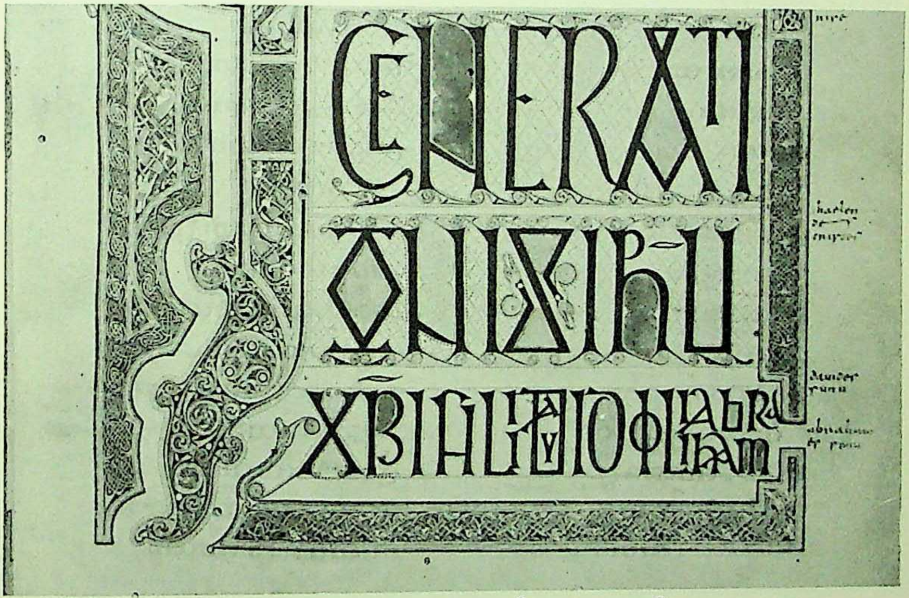


PLATE 16 *Lindisfarne Gospels*, page from St Matthew, (detail)

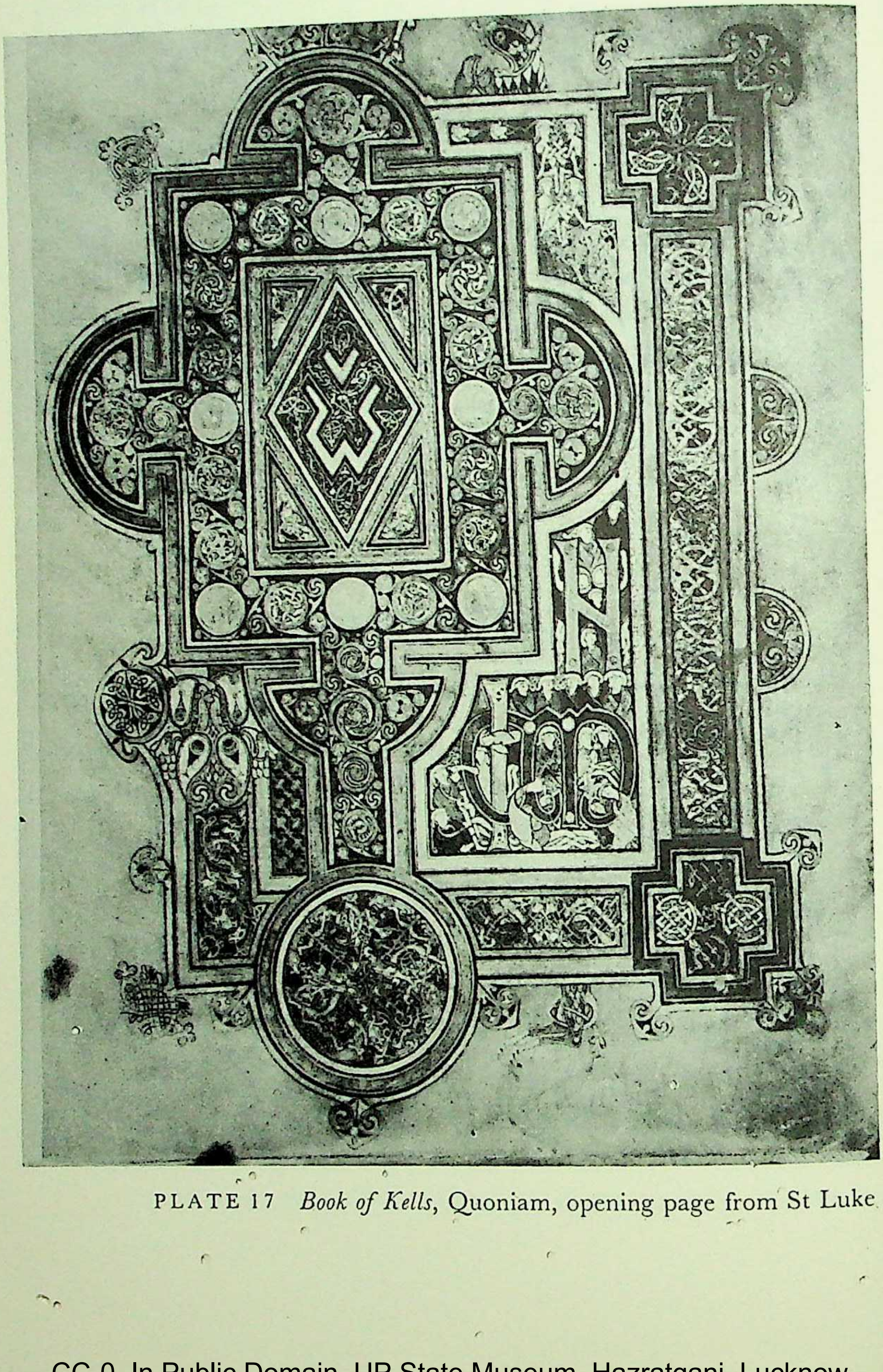


PLATE 17 *Book of Kells*, Quoniam, opening page from St Luke

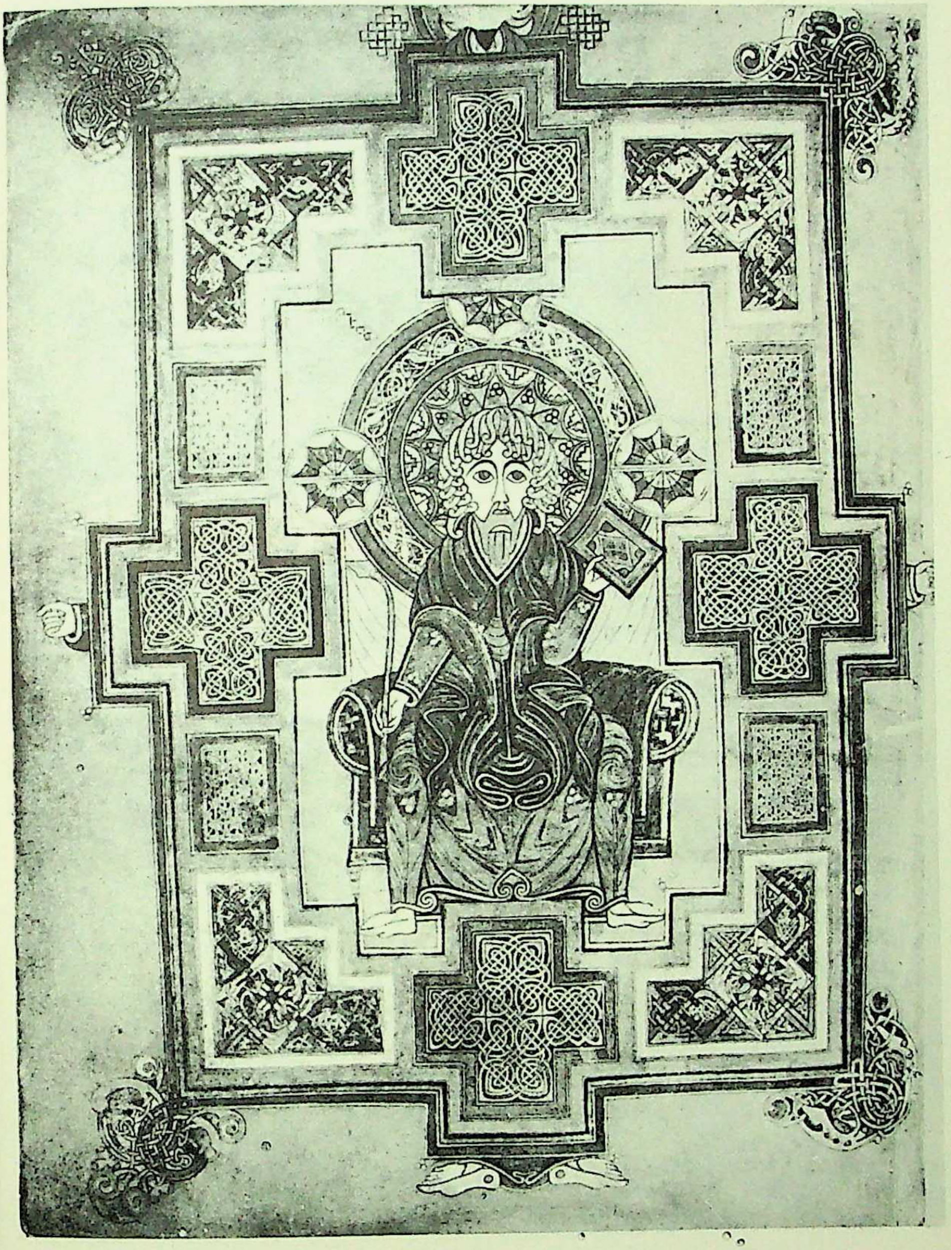


PLATE 18 *Book of Kells*, portrait of St John

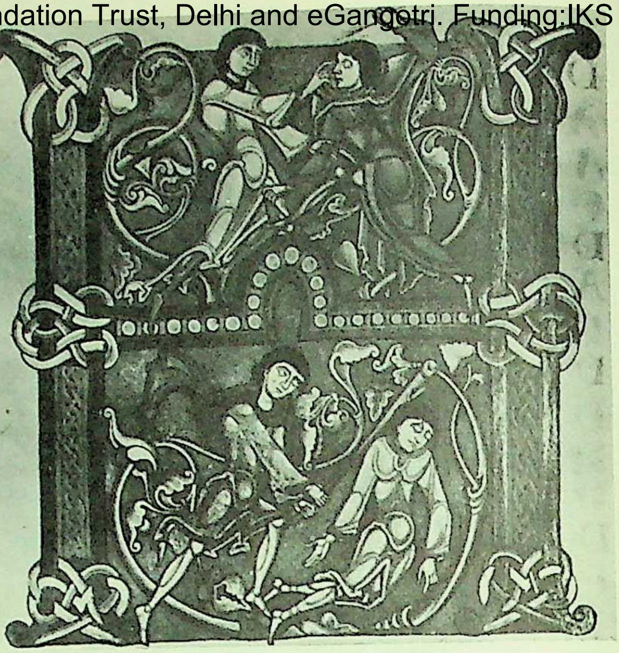
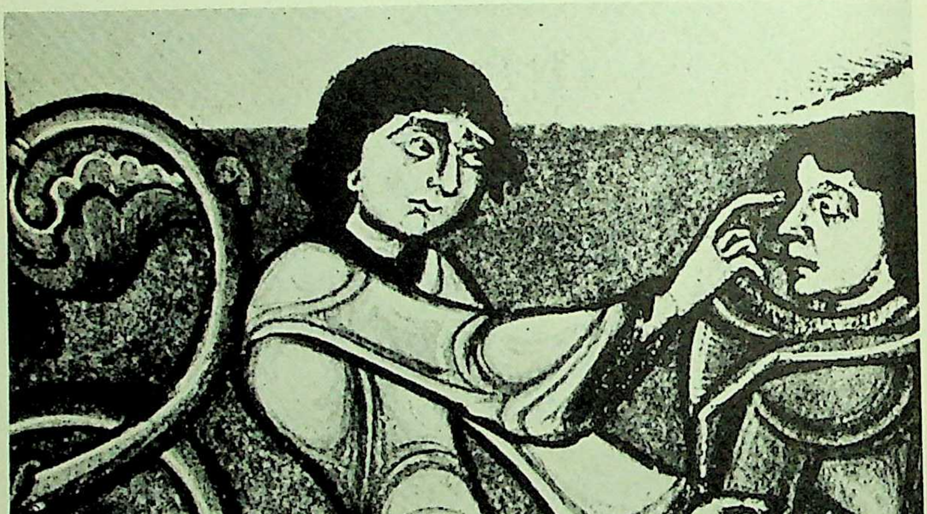


PLATE 19*a* Initial letter H from the *Winchester Bible, Exodus ii*



*b* enlarged detail of above

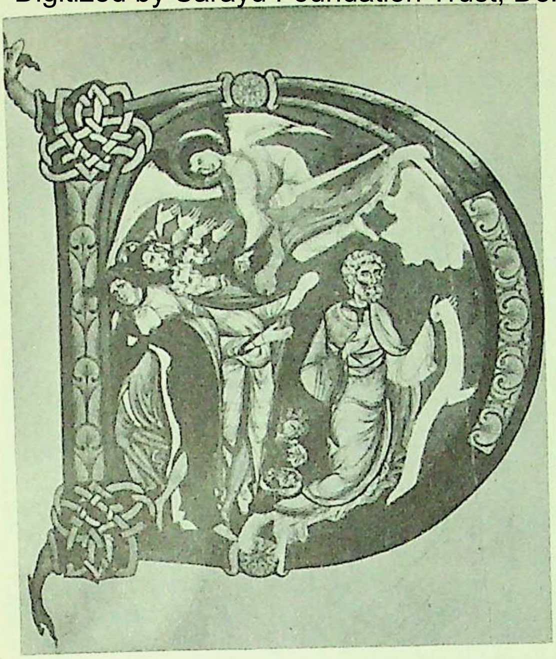
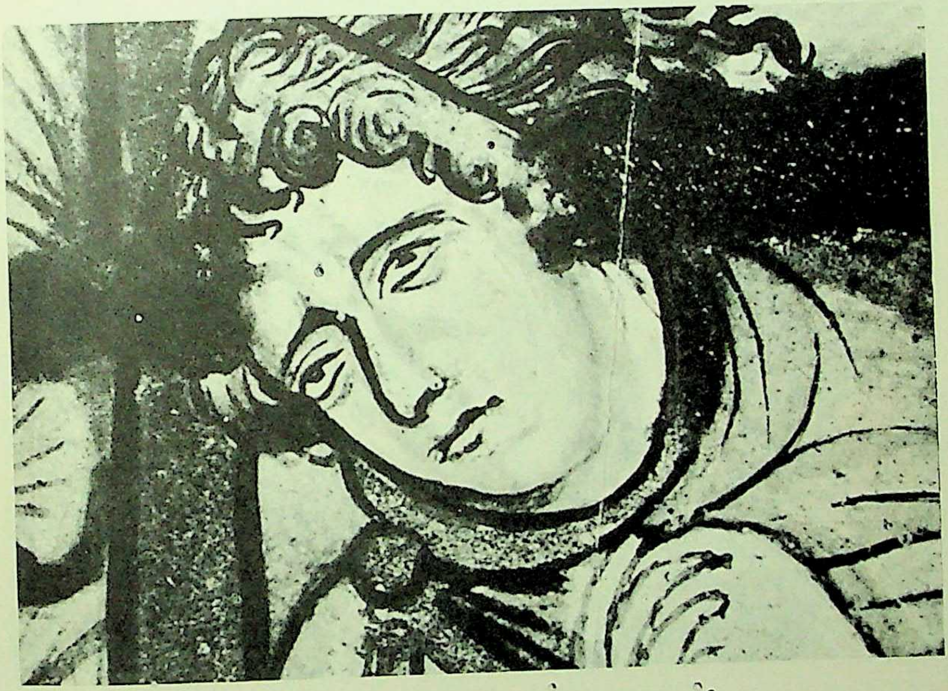


PLATE 20*a* Initial letter D from the *Winchester Bible*, *Psalm* 102



*b* enlarged detail of above

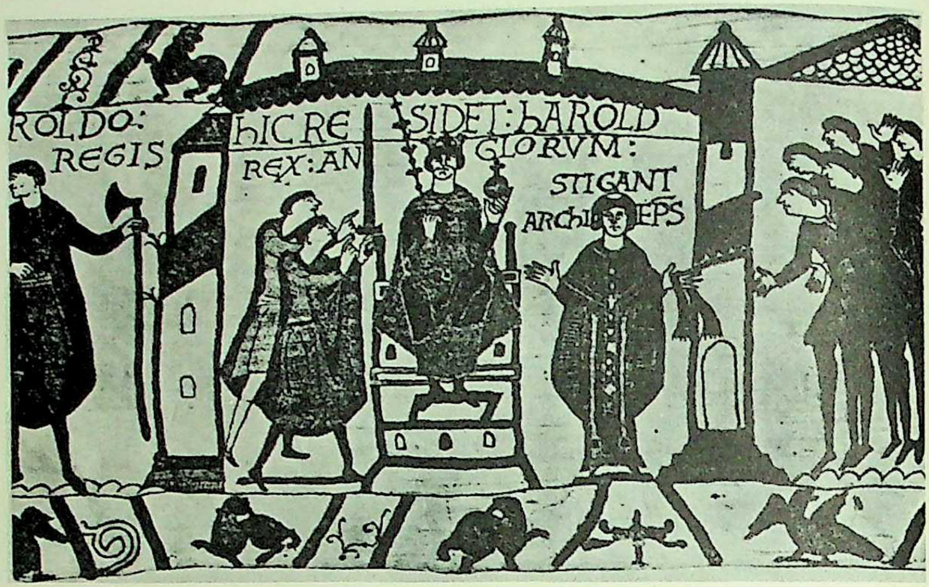

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PLATE 21 Bayeux Tapestry, The Coronation of Harold

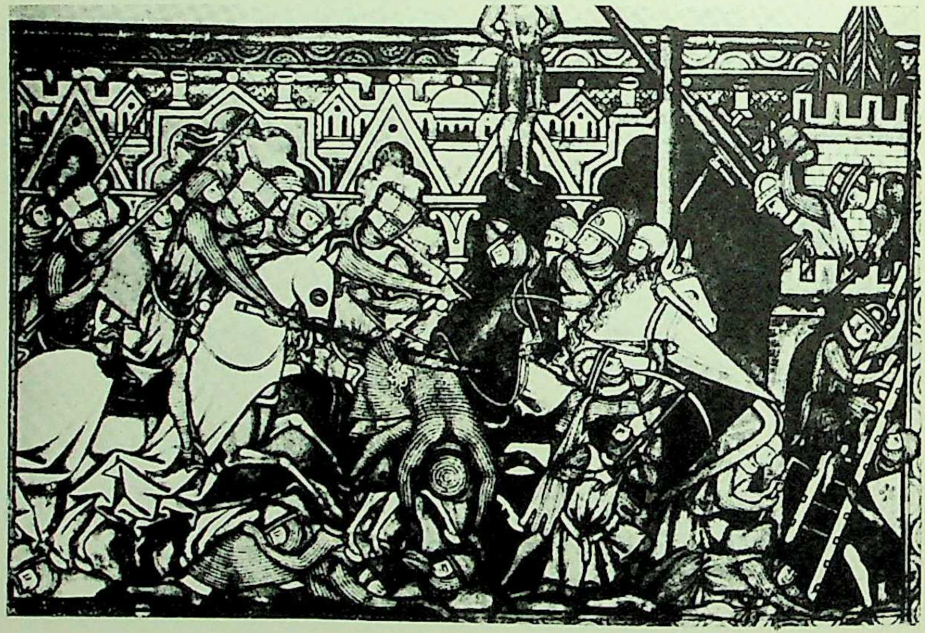

PLATE 22 Battle Scene from a 13th century manuscript

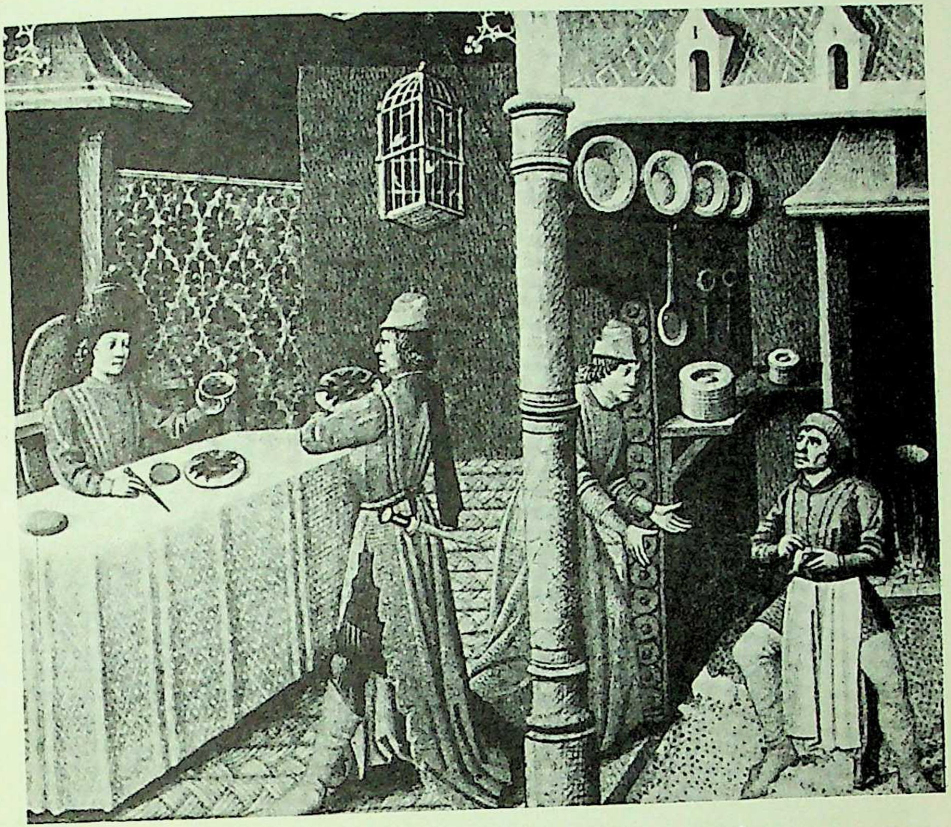

PLATE 23 Domestic Scene from a 14th century manuscript

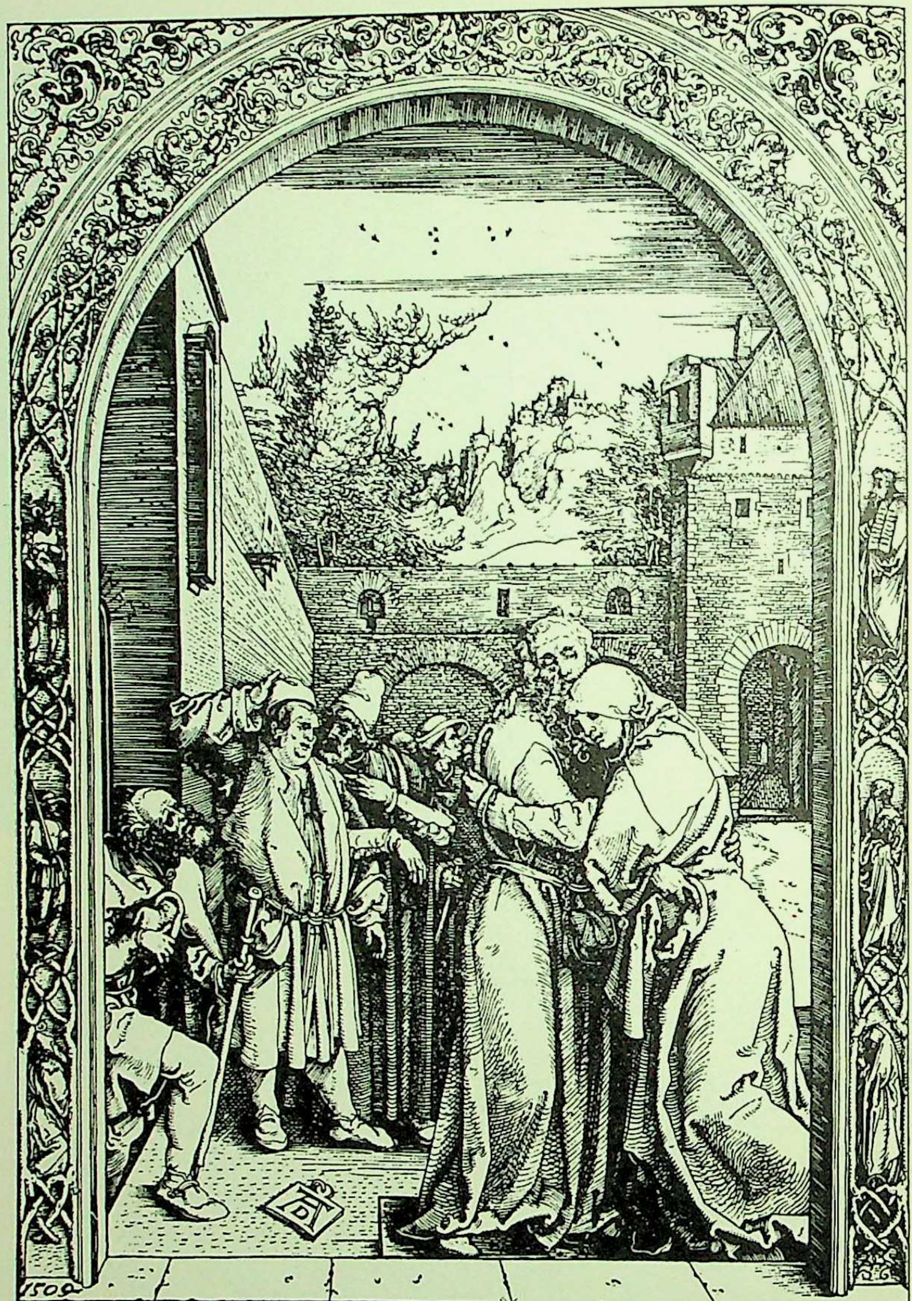

PLATE 24 Woodcut by Albrecht Dürer, from 'The Life of the Virgin'

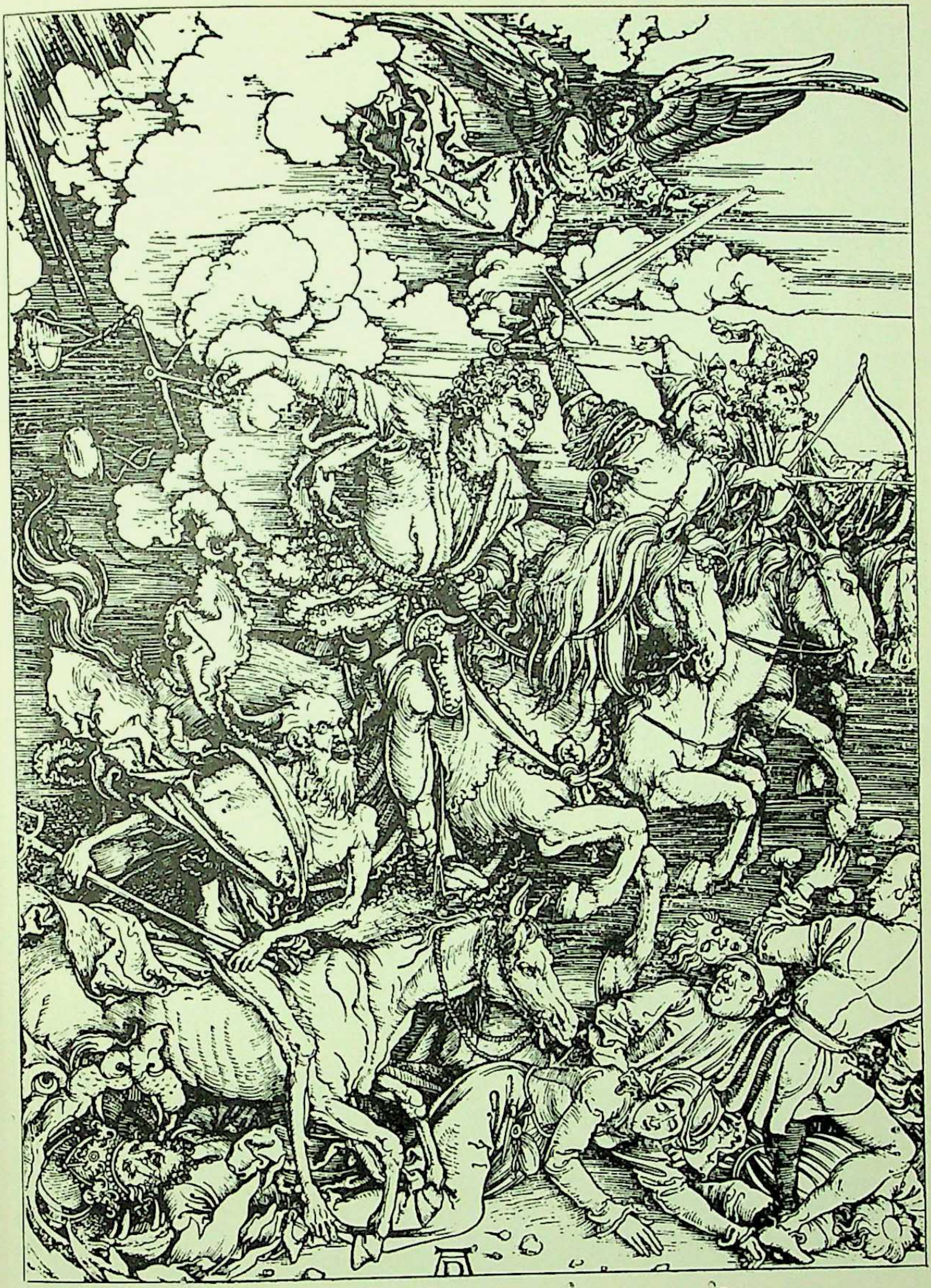

PLATE 25 Woodcut by Albrecht Dürer, from 'The Apocalypse'

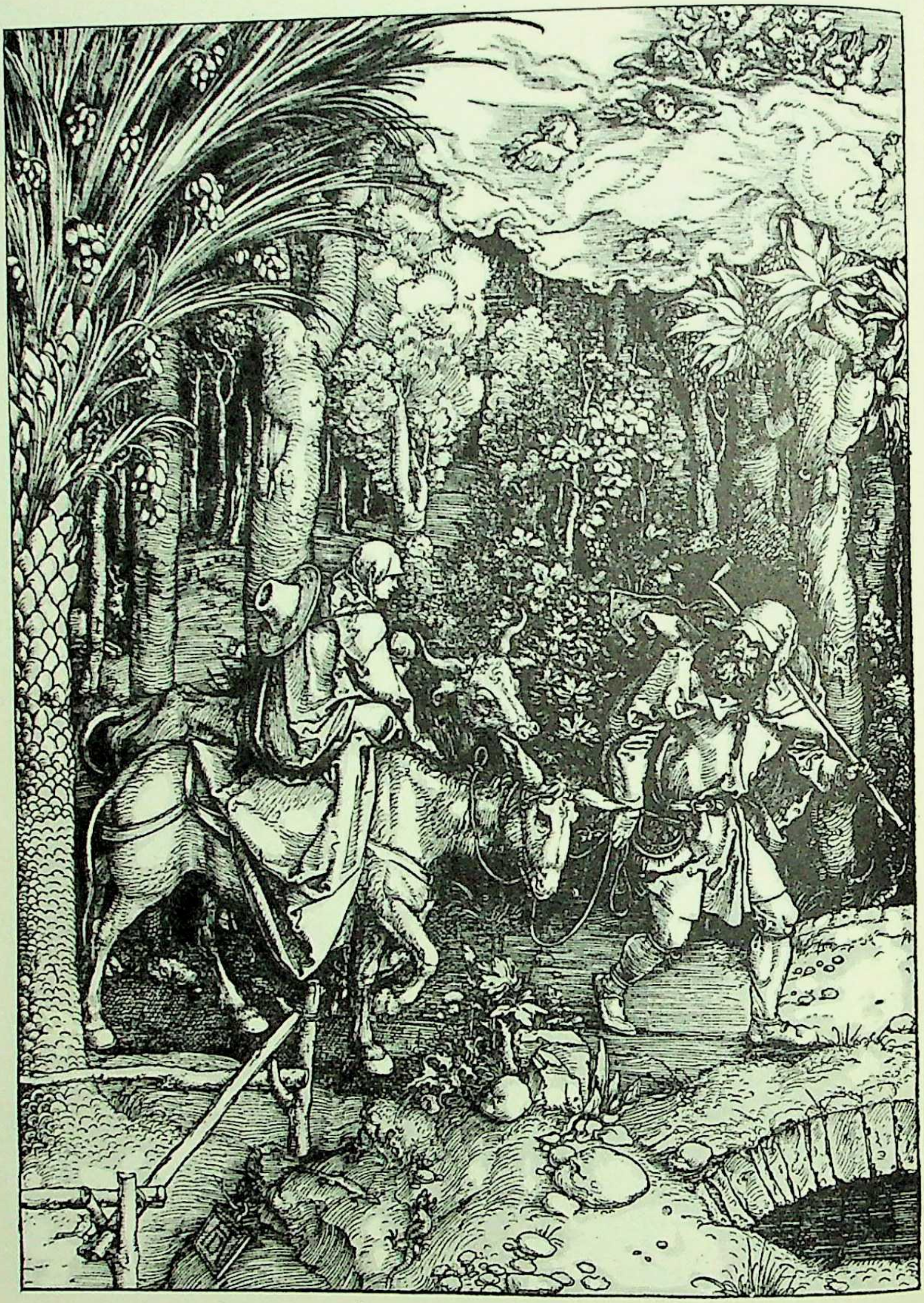

PLATE 26 Woodcut by Albrecht Dürer, The Flight to Egypt

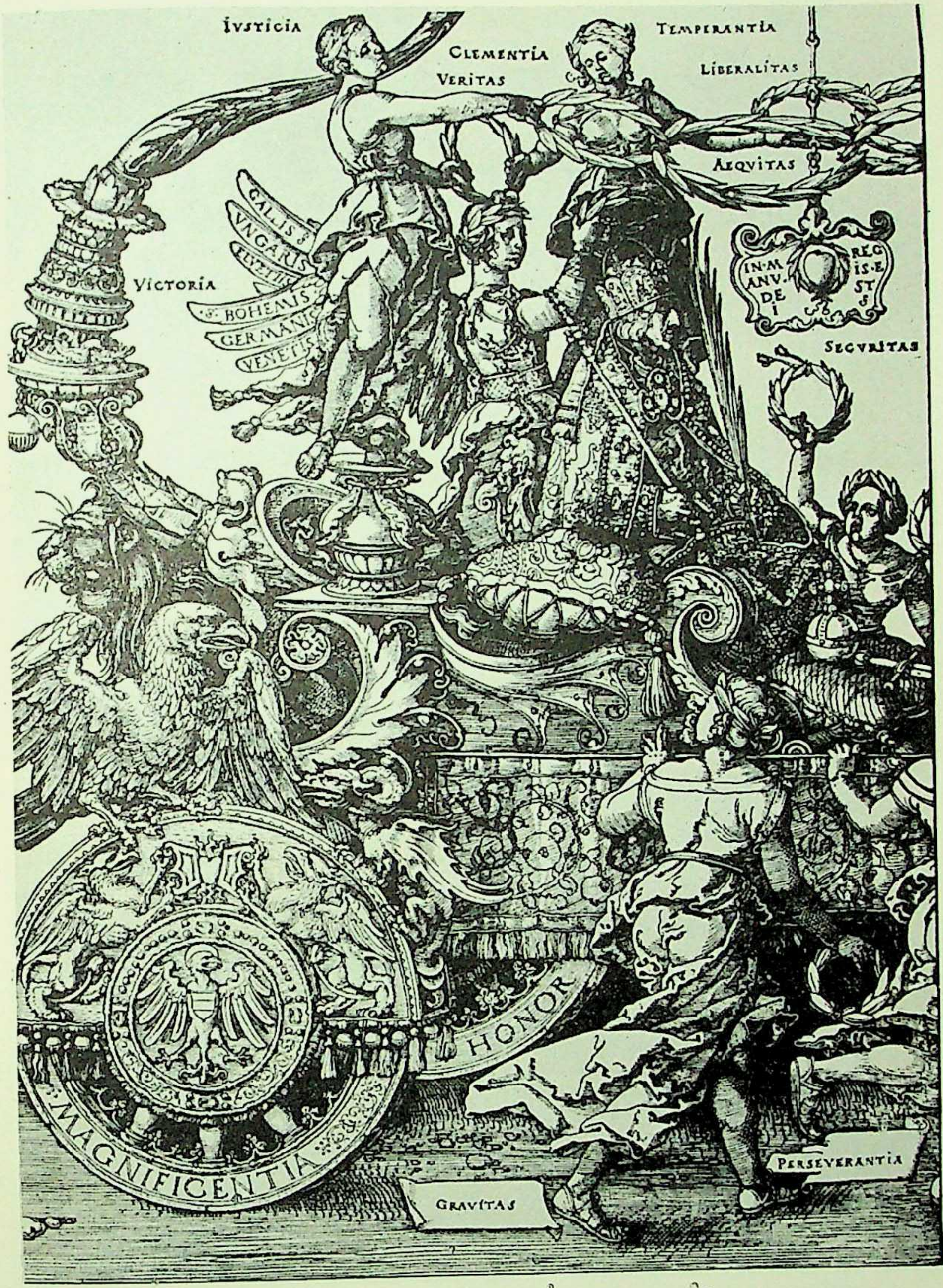
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PLATE 27 Woodcut by Albrecht Dürer, The Great Triumphal Car of the Emperor Maximilian, (detail)

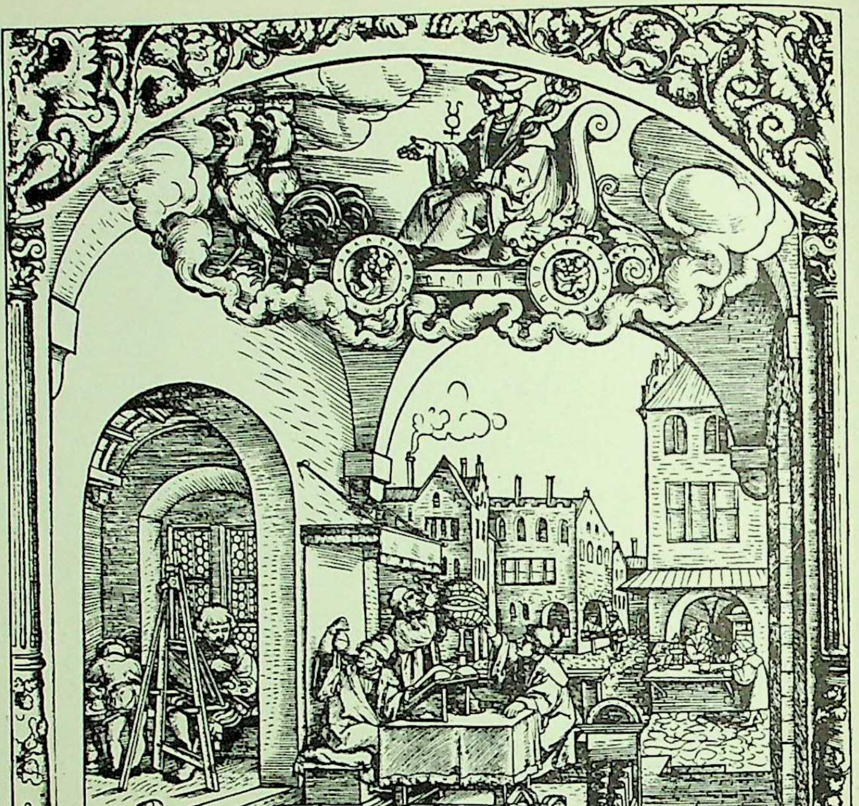

PLATE 28 Woodcut by Hans Sebald Beham, The Planet Mercury

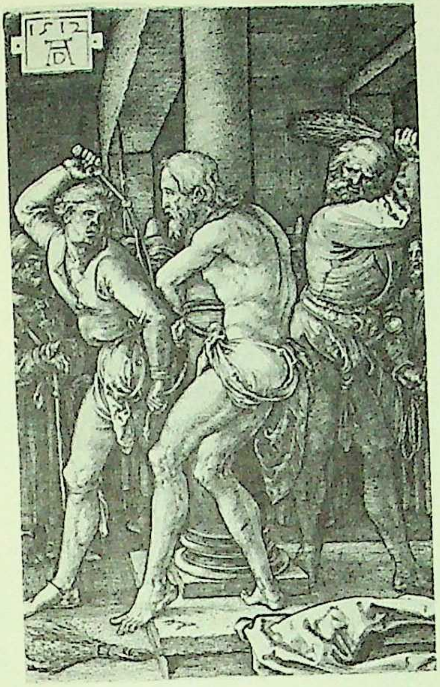

PLATE 29 Line engraving by Albrecht Dürer, The Scourging, from 'The Passion'
*(Victoria and Albert Museum, Crown Copyright)*

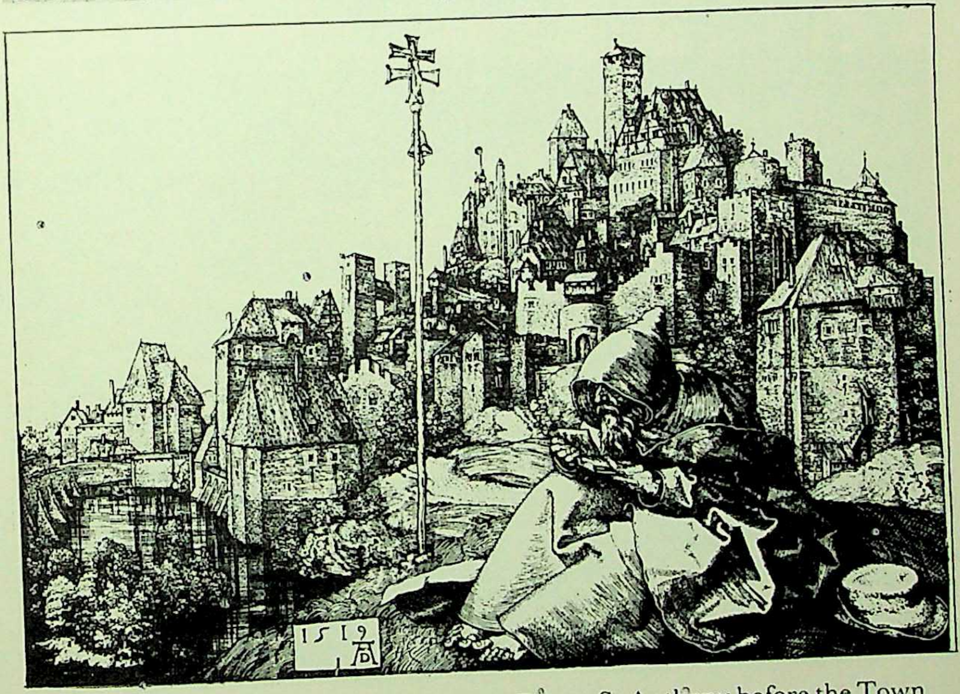

PLATE 30 Line engraving by Albrecht Dürer, St Anthony before the Town
*(Victoria and Albert Museum, Crown Copyright)*

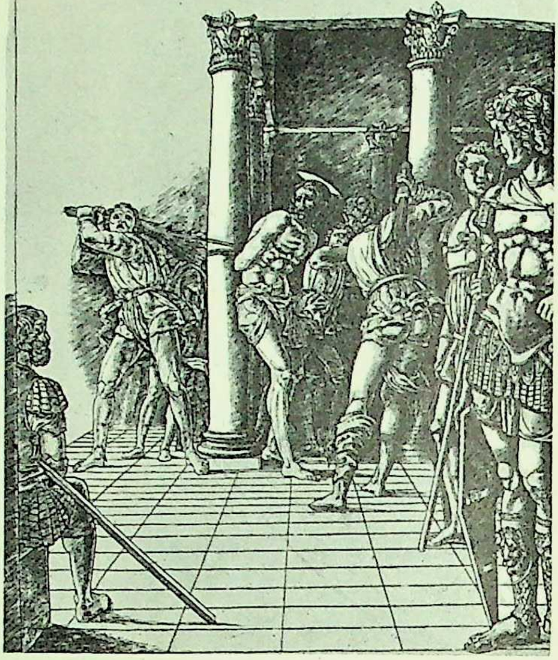

PLATE 31 Line engraving by Andrea Mantegna, The Scourging (*Victoria and Albert Museum, Crown Copyright*)

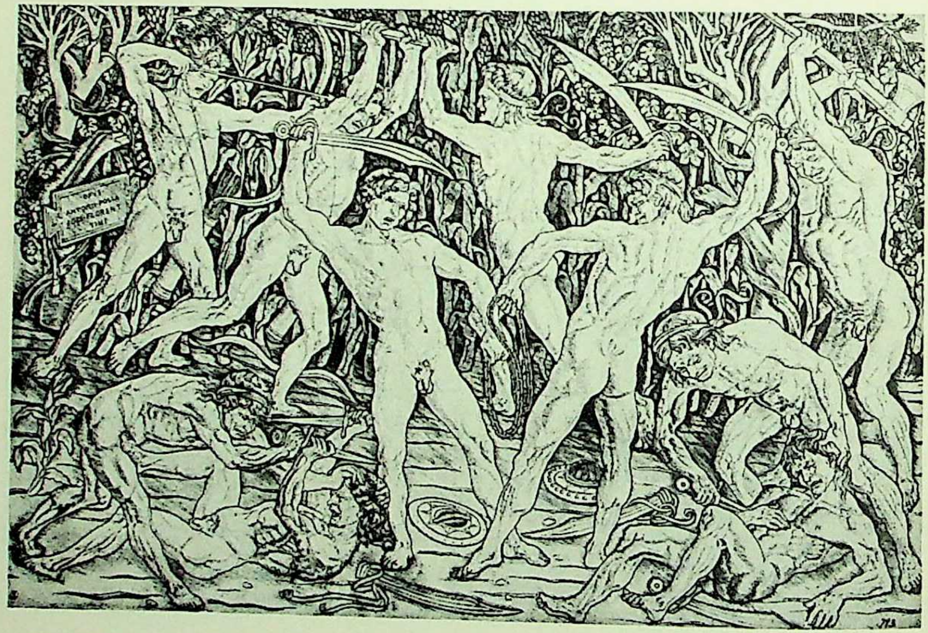

PLATE 32 Line engraving by Antonio Pollaiuolo, The Battle of the Naked Men (*Victoria and Albert Museum, Crown Copyright*)

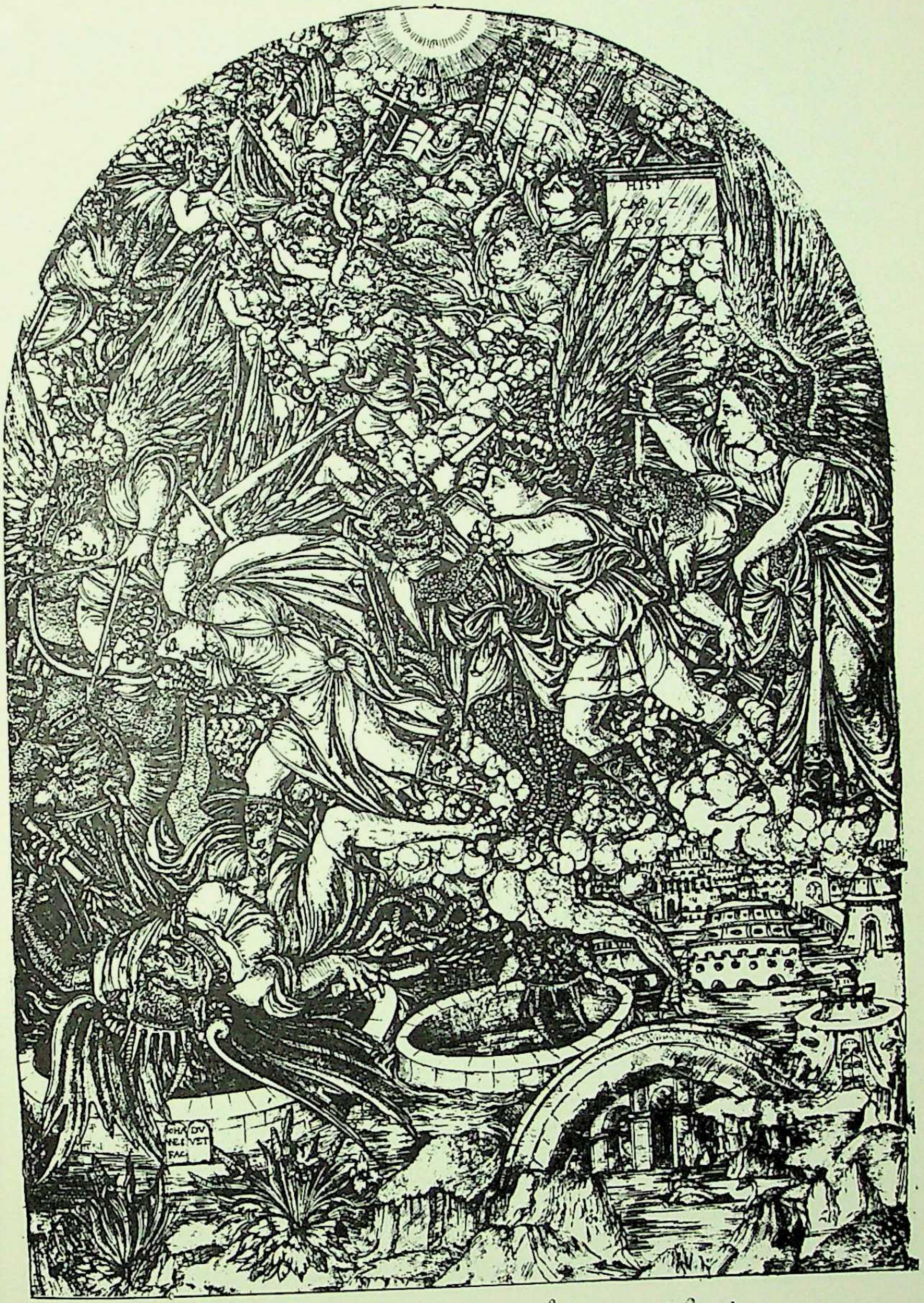
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PLATE 33 Line engraving by Jean Duvet, from the Apocalypse
(*Victoria and Albert Museum, Crown Copyright*)

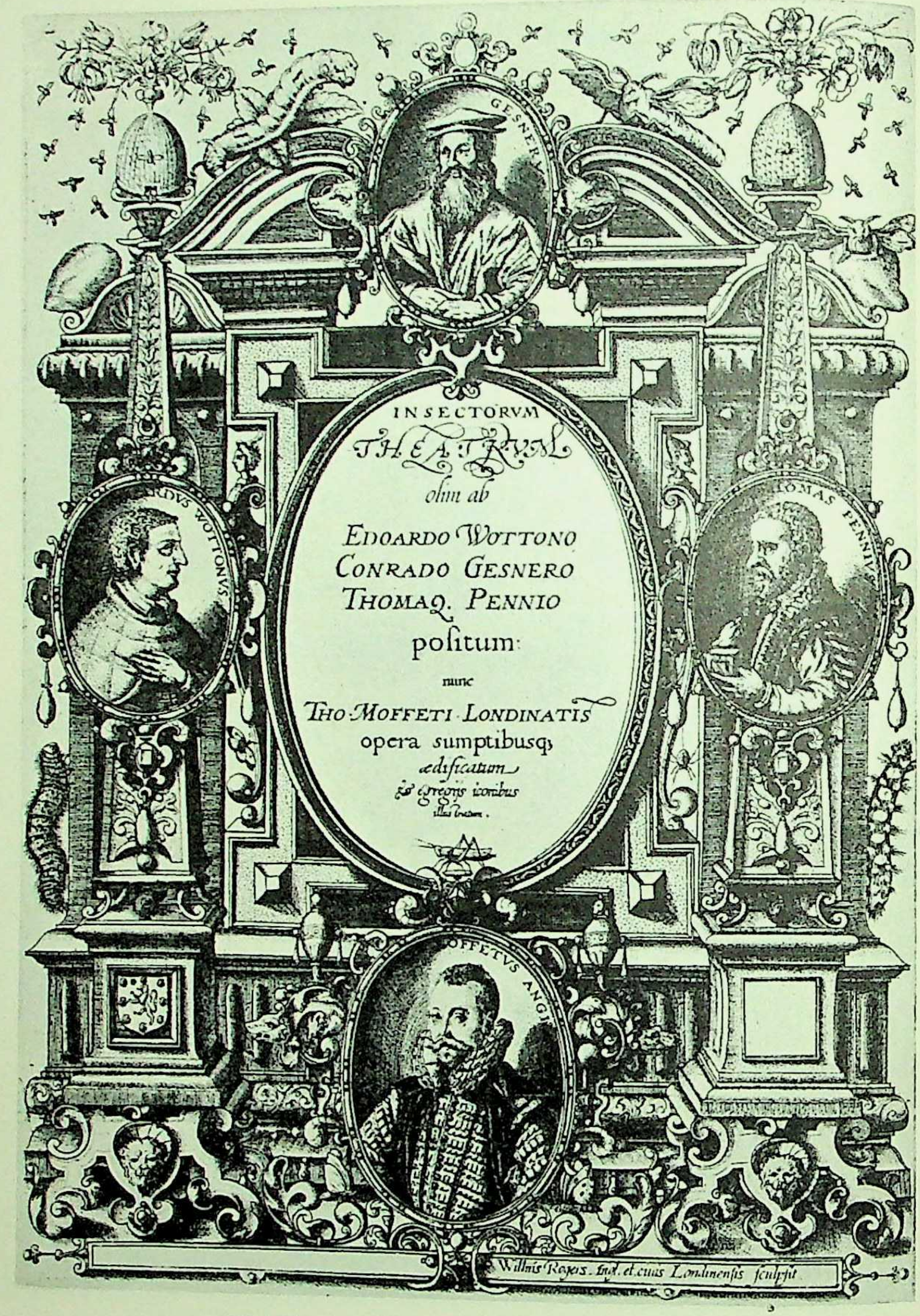

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PLATE 34 Line engraving by William Rogers, title-page

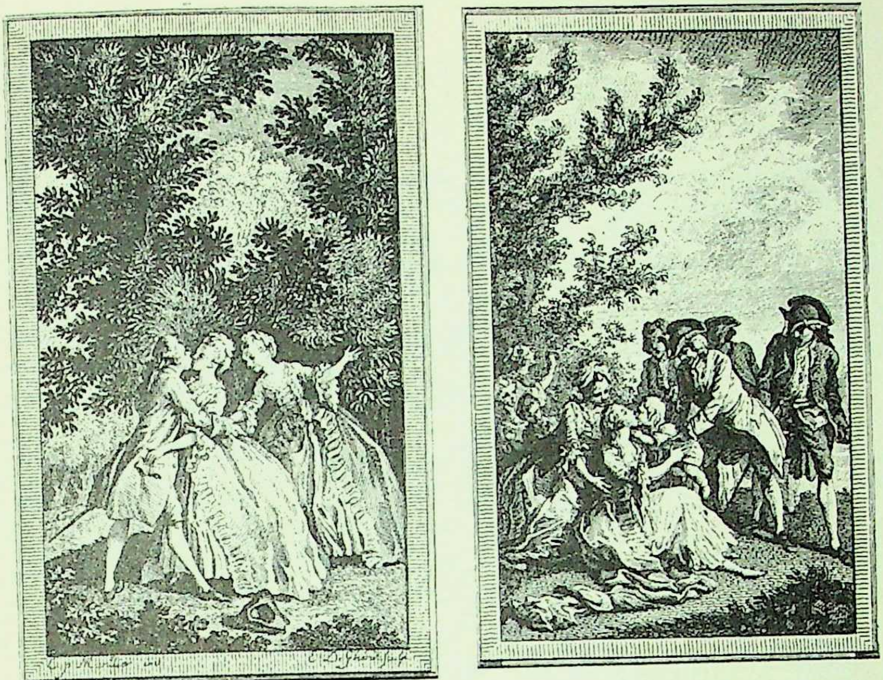


PLATE 35, 36 Line engraving by C-P. Marillier, book illustration

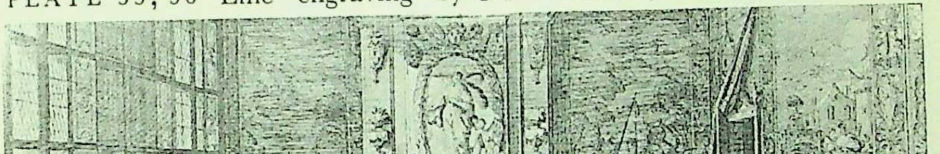


PLATE 37 Line engraving by Abraham Bosse, The Ball
*(Victoria and Albert Museum, Crown Copyright)*

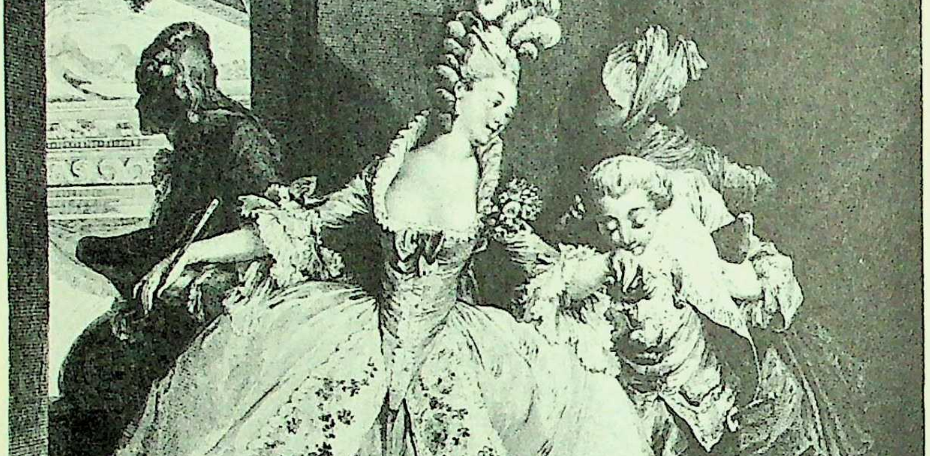
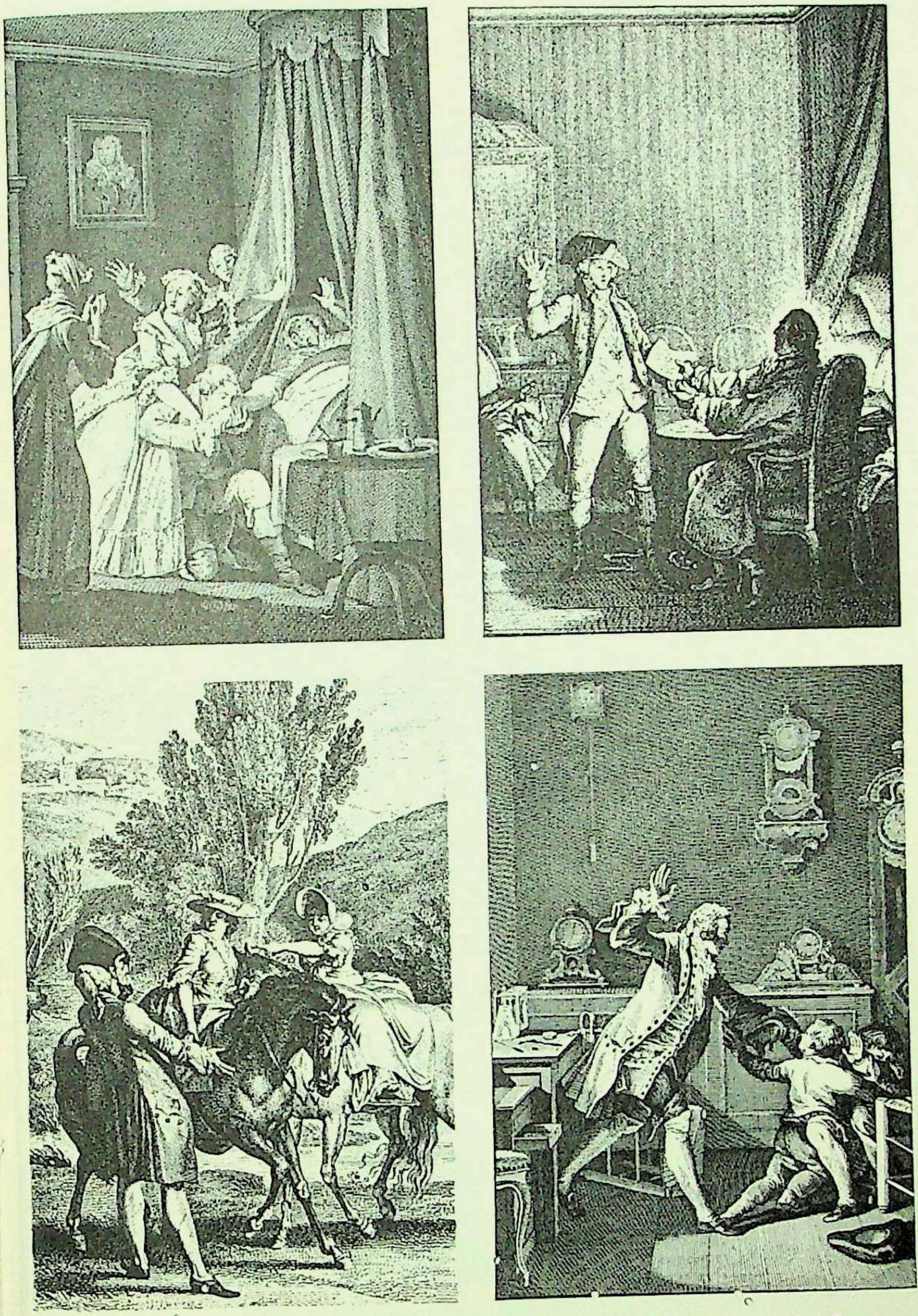


**PLATE 38** Line engraving after Moreau Le Jeune, Les Adieux
(*Victoria and Albert Museum, Crown Copyright*)



PLATES 39–42 Line engraved book illustrations by Moreau Le Jeune the *Oeuvres Complètes* of J-J. Rousseau

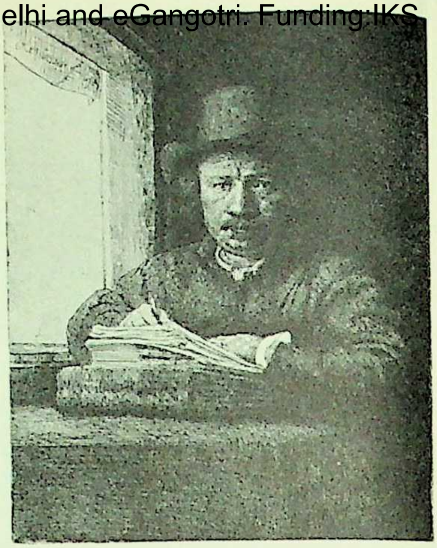


**PLATE 43** Etching by Rembrandt, Self Portrait at a Window

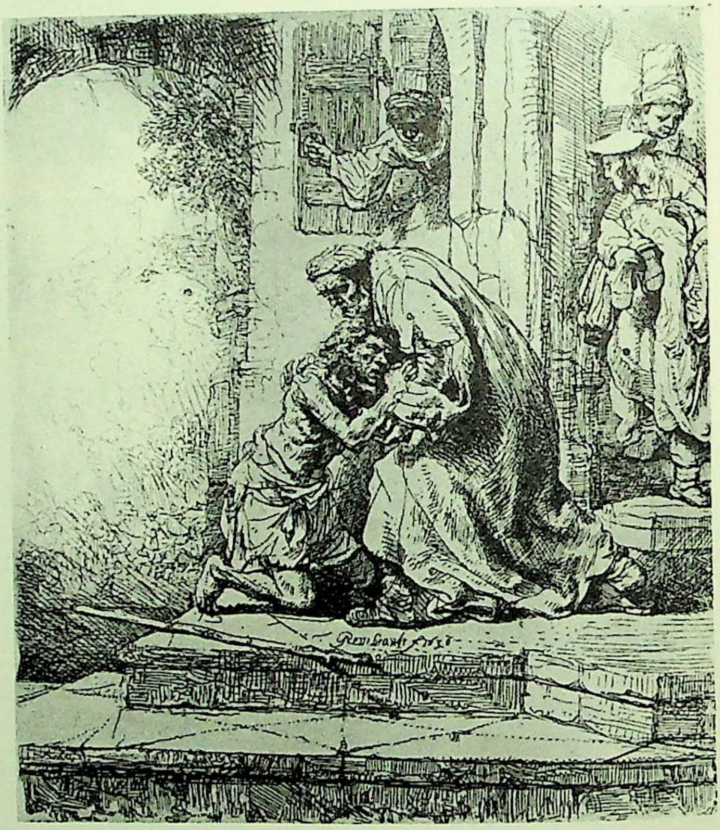


**PLATE 44** Etching by Rembrandt, The Prodigal Son

*(Victoria and Albert Museum, Crown Copyright)*

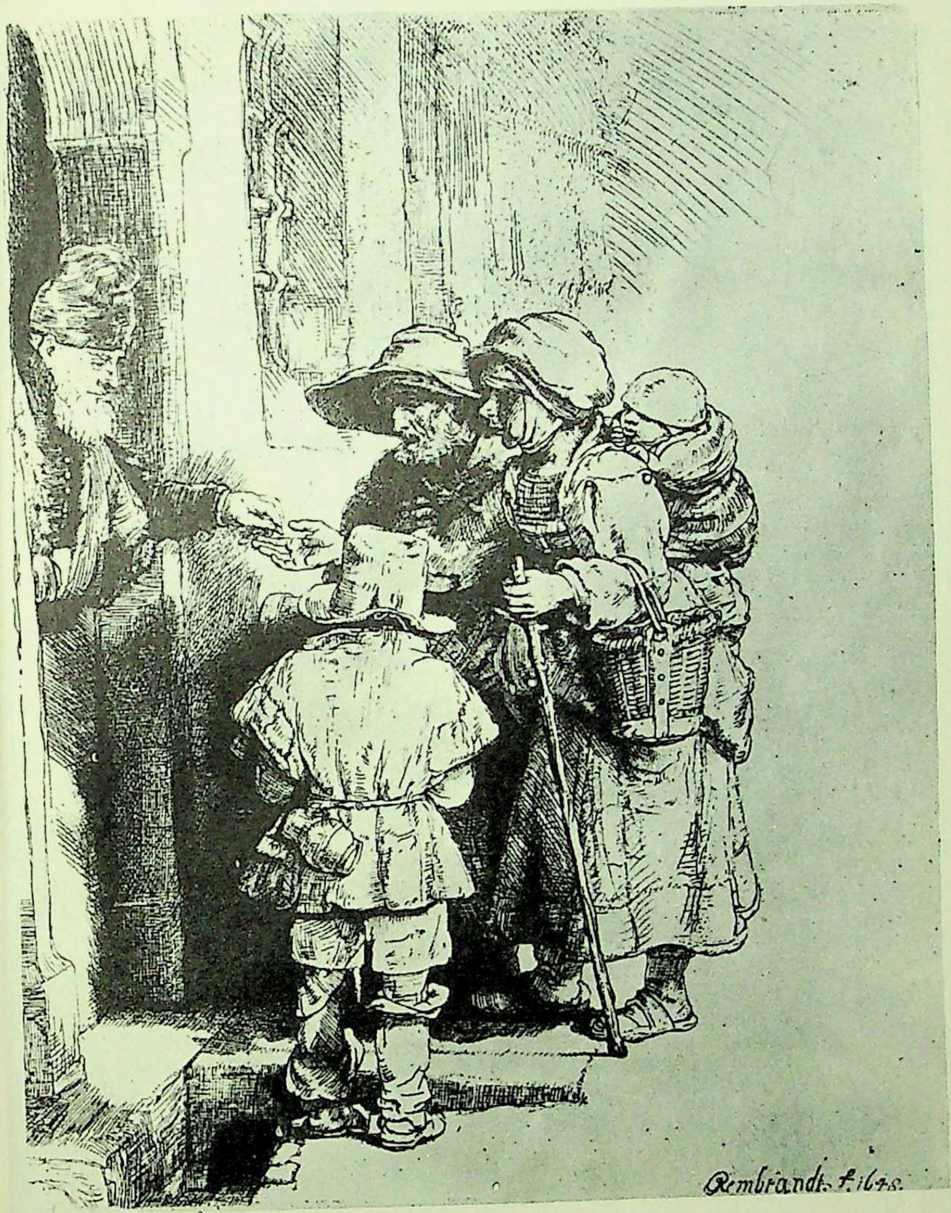

Rembrandt. f. 1648.

PLATE 45 Etching by Rembrandt, Beggars receiving Alms

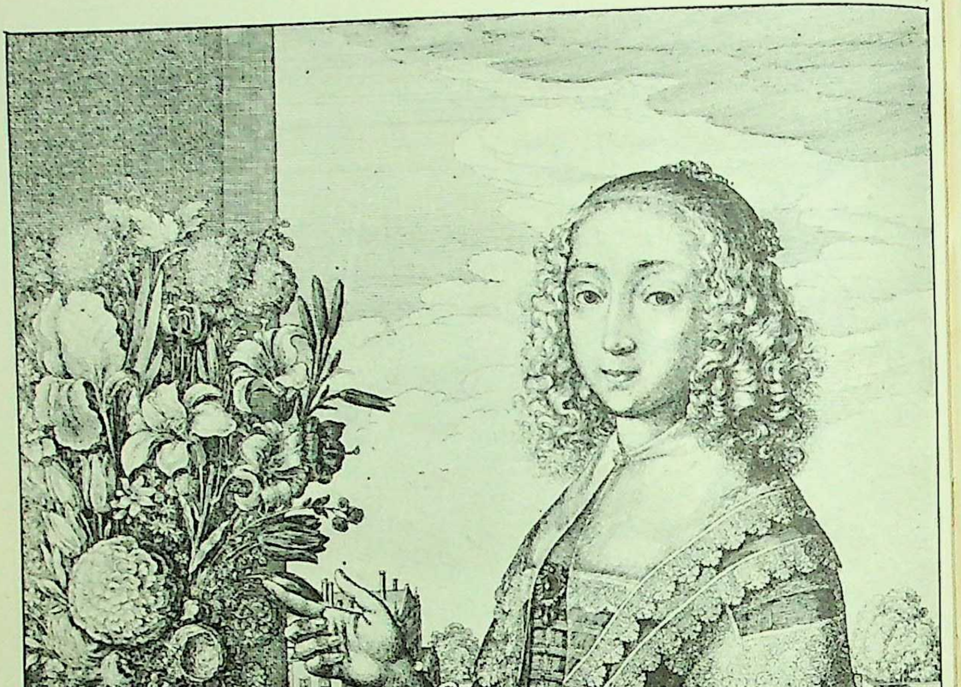


PLATE 46 Etching by Wenceslaus Hollar, Spring

*(Victoria and Albert Museum, Crown Copyright)*

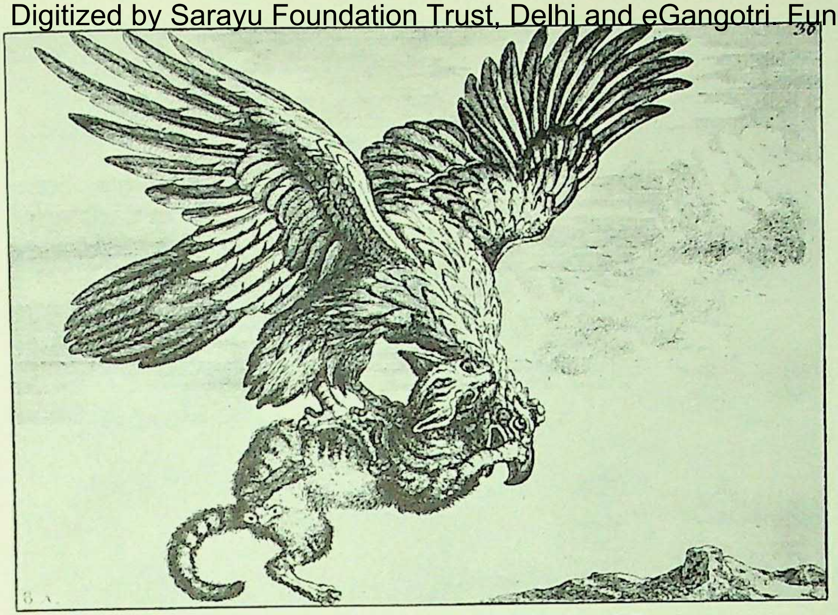


PLATE 47 Etching by Francis Barlow, Cat and Eagle

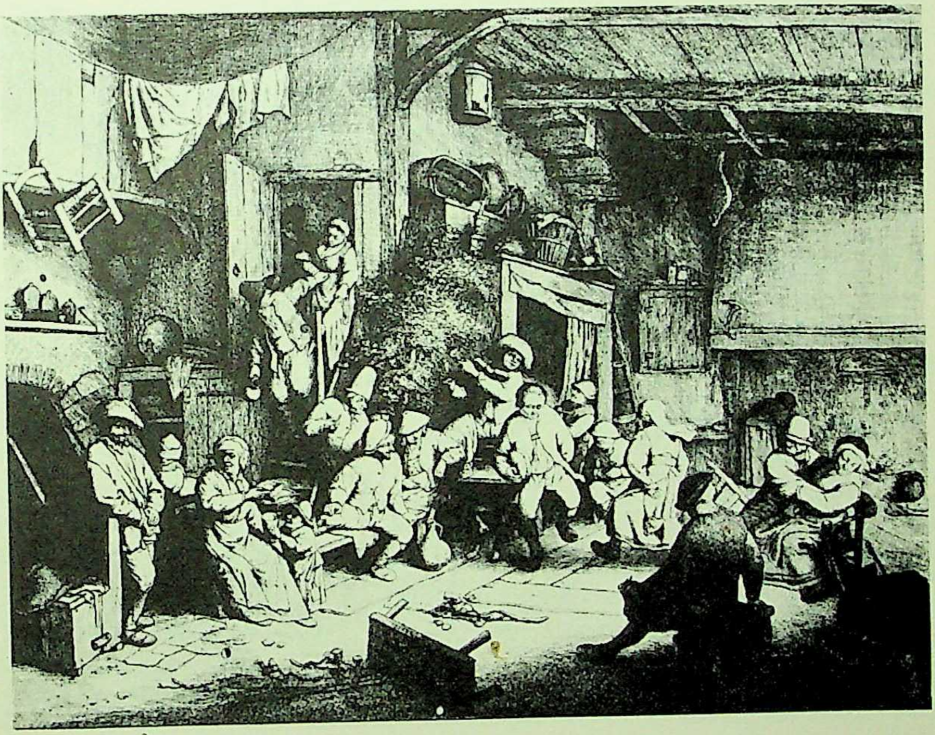


PLATE 48 Etching by Van Ostade, Peasants carousing in a Tavern

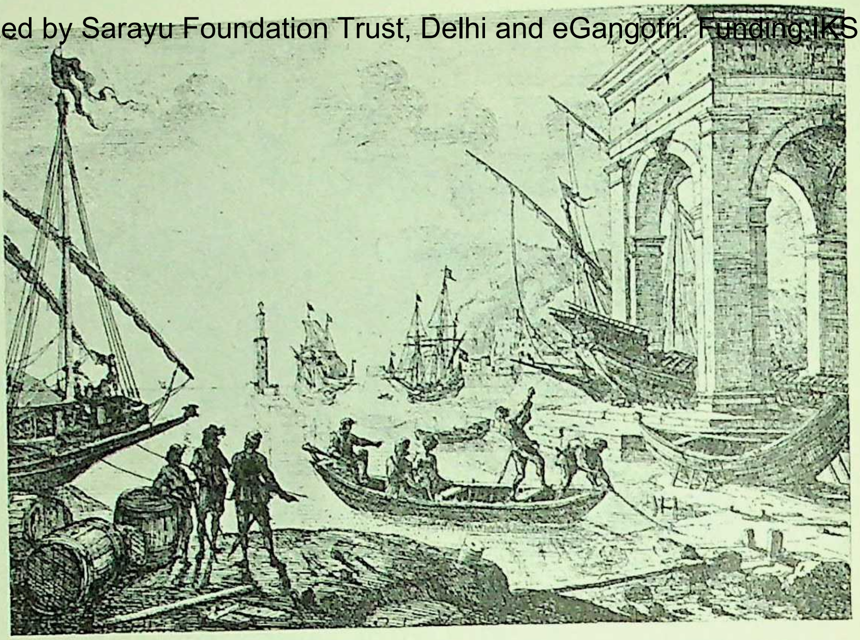


PLATE 49 Etching by Claude Lorrain, Coastal Scene

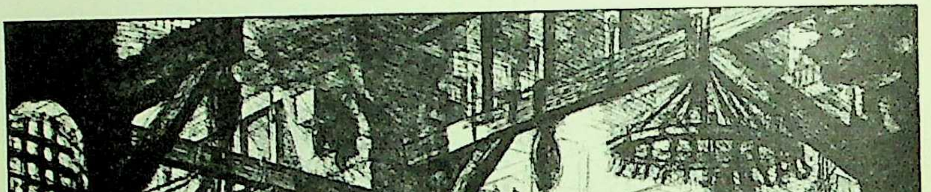


PLATE 50 Etching by Piranesi, from the Carceri series
*(Victoria and Albert Museum, Crown Copyright)*

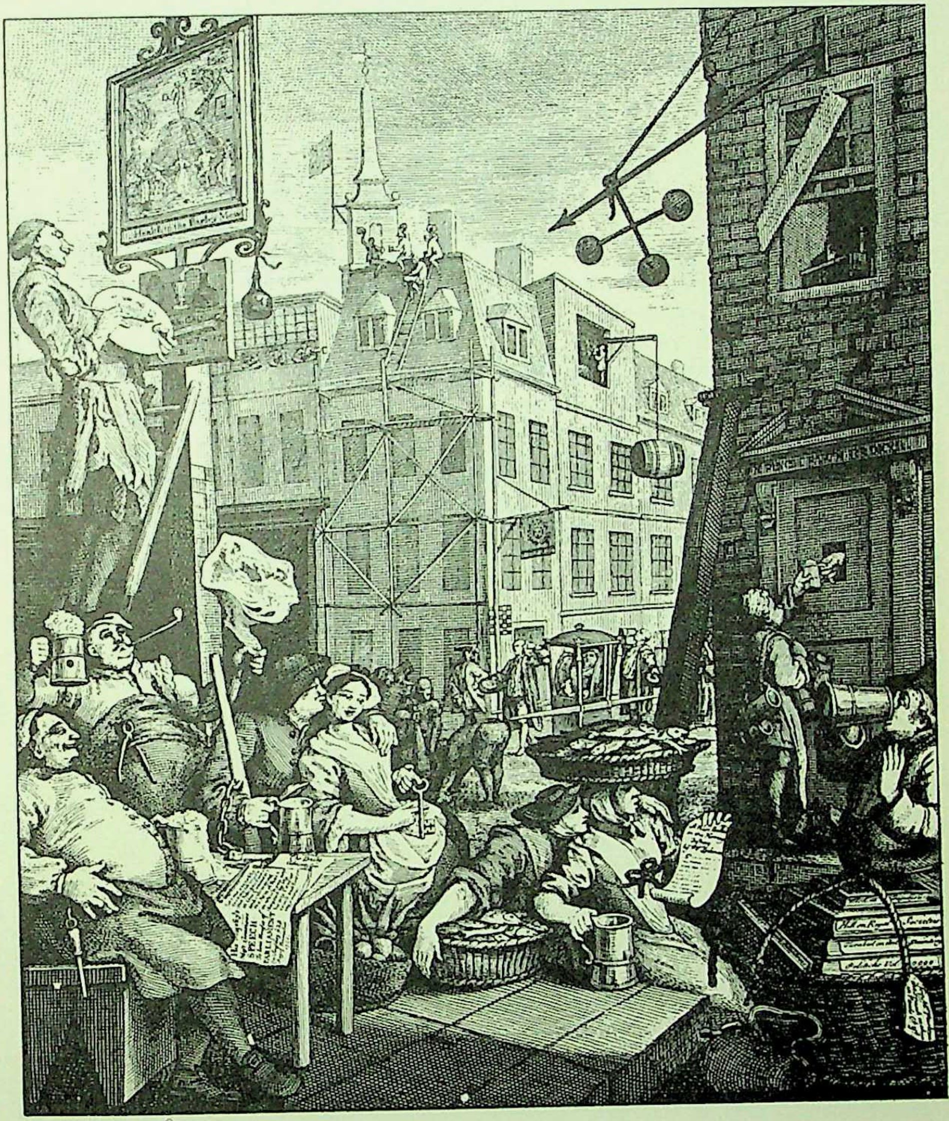


PLATE 51 Line engraving by Hogarth, Beer Street
*(Victoria and Albert Museum, Crown Copyright)*

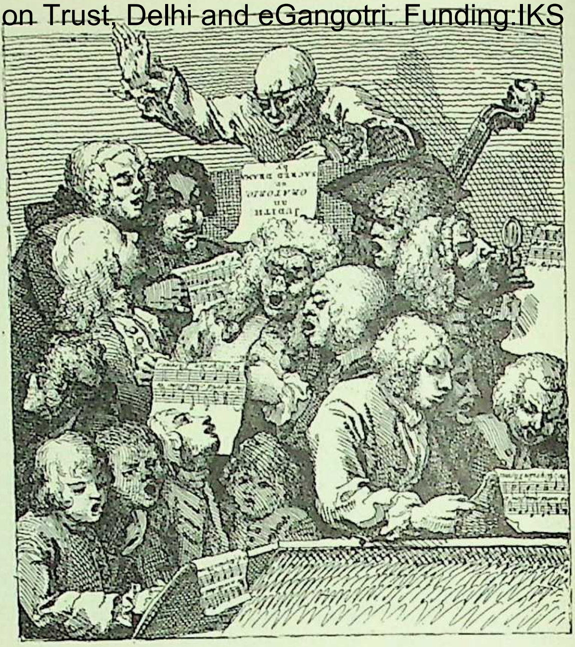


PLATE 52 Etching by Hogarth, Rehearsal of the Oratorio of Judith

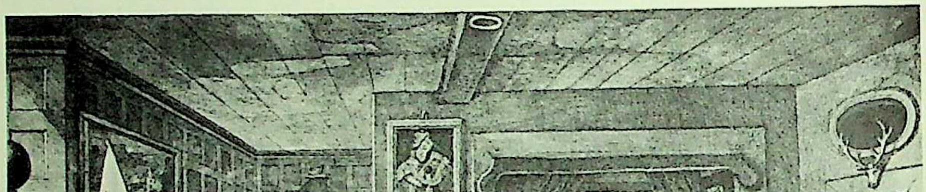


PLATE 53 Line engraving by Hogarth, An Election Entertainment

(*Victoria and Albert Museum, Crown Copyright*)

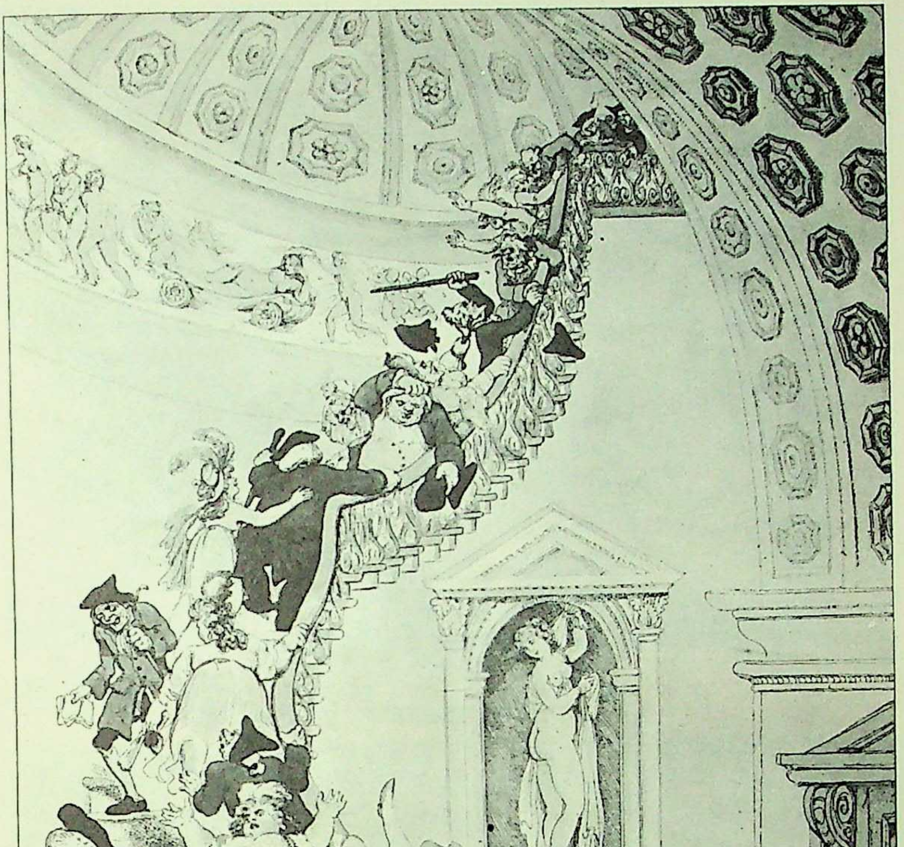


PLATE 54 Aquatint by Thomas Rowlandson, The Stare-Case

*(Victoria and Albert Museum, Crown Copyright)*

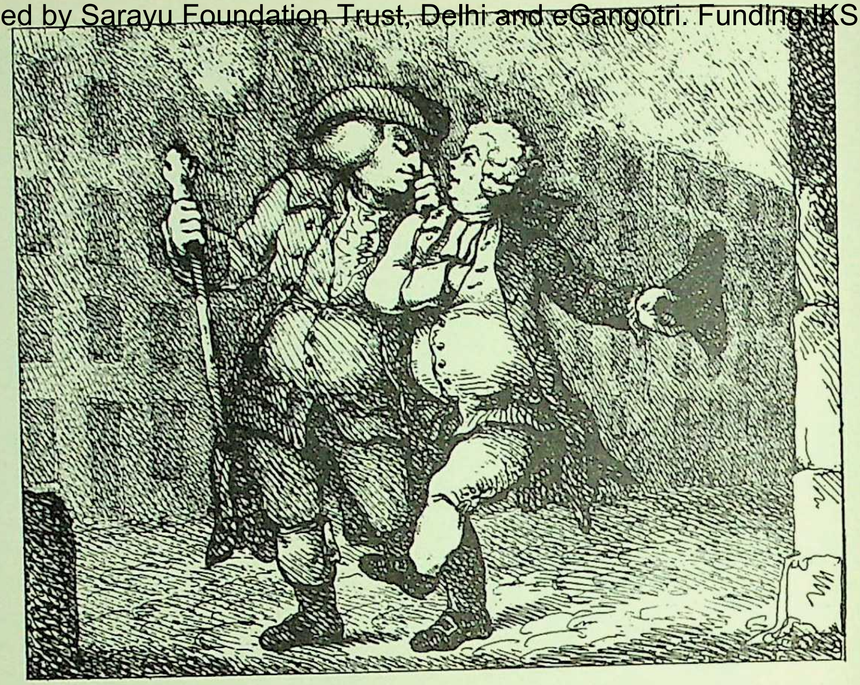


PLATE 55 Etching by Thomas Rowlandson, illustration of Dr Johnson and Boswell on the Highland Tour

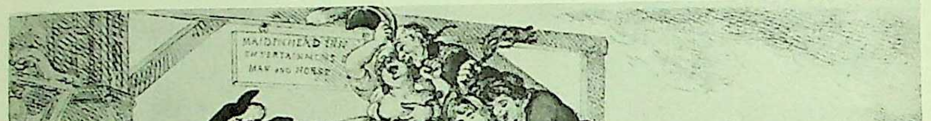

MAIDENHEAD INN
ENTERTAINMENT FOR
MAN AND HORSE
Rowlandson 1807

PLATE 56 Aquatint by Thomas Rowlandson, The Miseries of Travelling

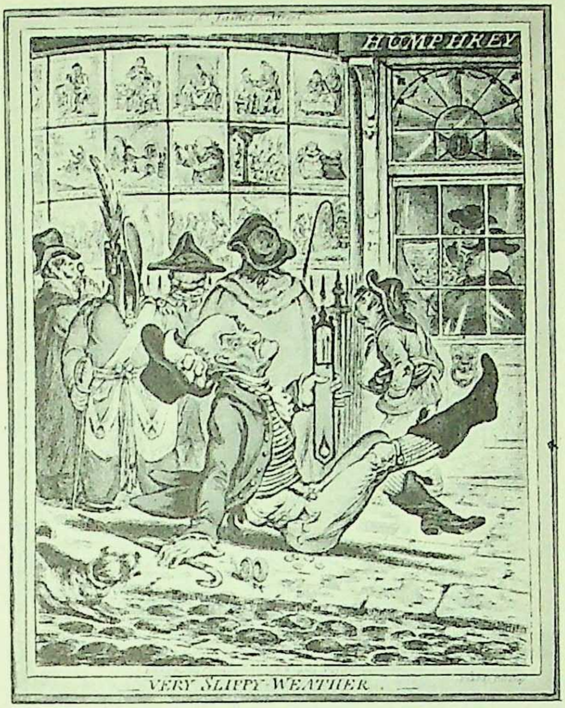

HUMPHREY
VERY SLIPPY WEATHER

PLATE 57 Etching by James Gillray, Very Slippy Weather (outside Mistress Humphrey's print shop)

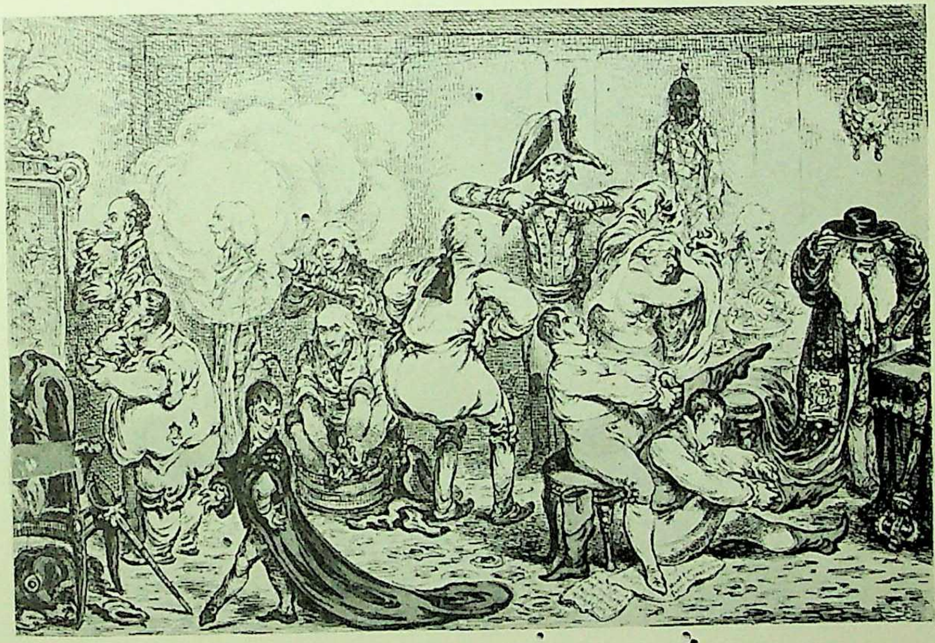


PLATE 58 Etching by James Gillray, Making Decent; i.e. Broad-bottomites getting into the Grand Costume

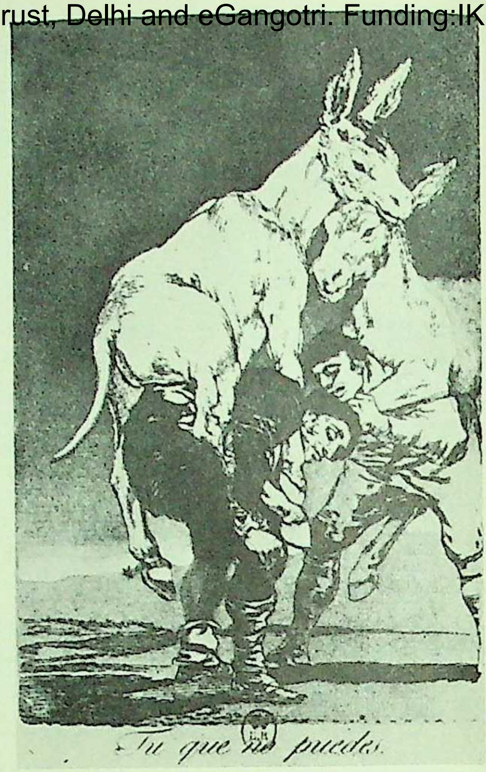

Tu que no puedes.

**PLATE 59** Aquatint by Goya, from 'Los Caprichos'

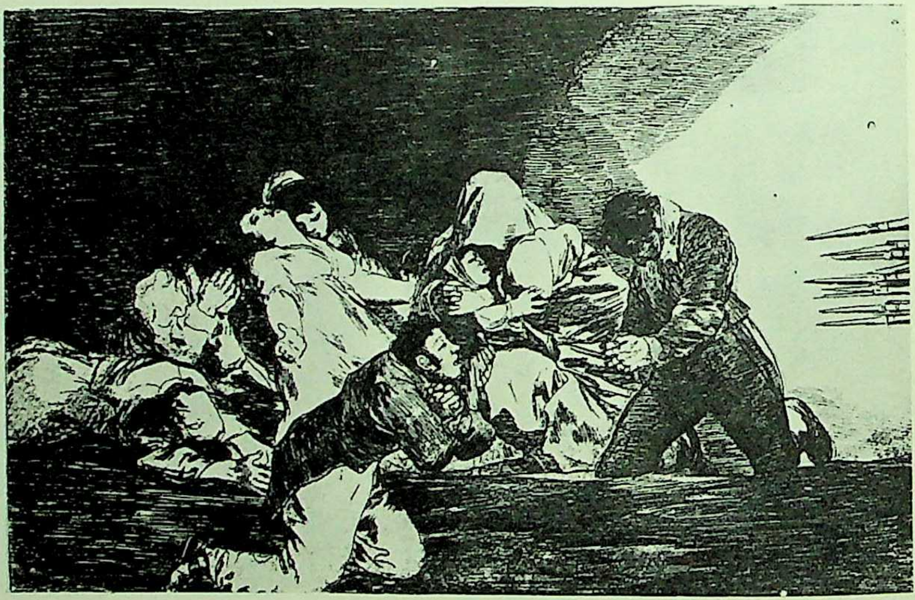


**PLATE 60** Etching by Goya, from 'Los Desastres de la Guerra'

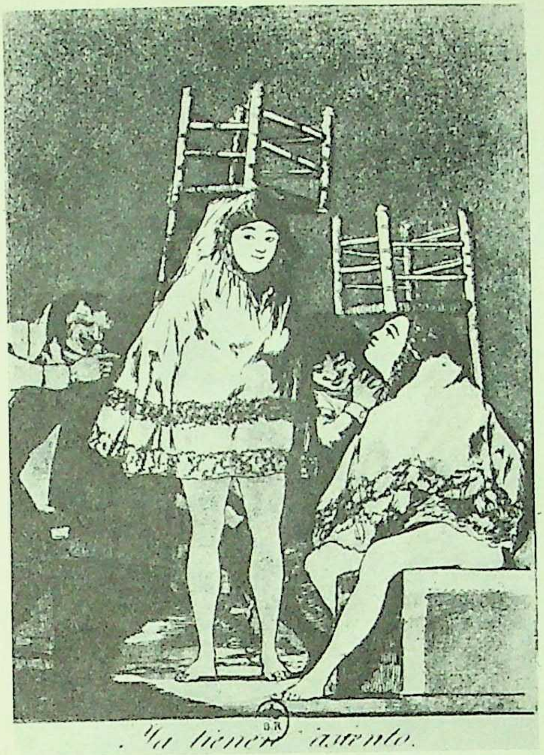

Ya tienen asiento.

PLATE 61 Aquatint by Goya, from 'Los Caprichos'

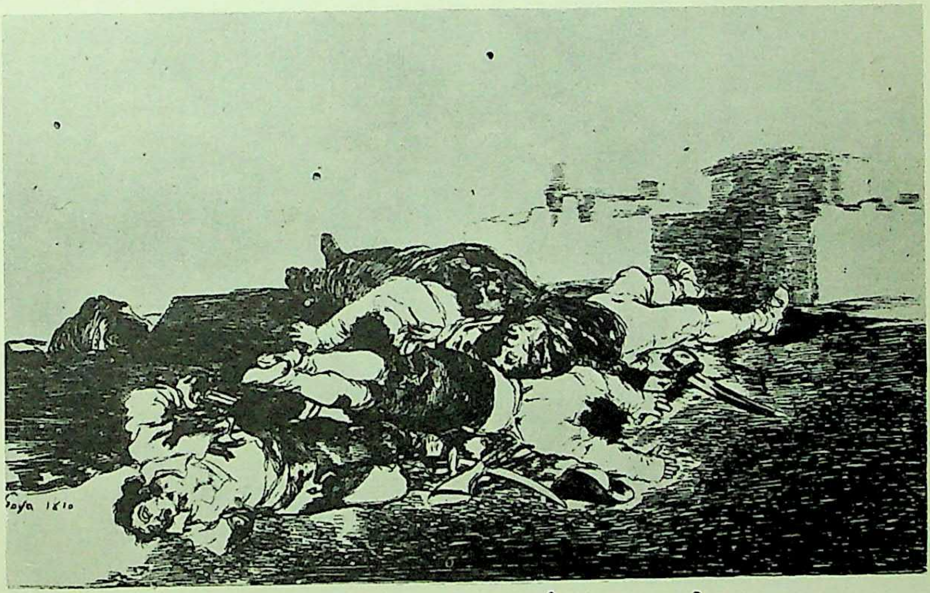


PLATE 62 Etching by Goya, from 'Los Desastres de la Guerra'

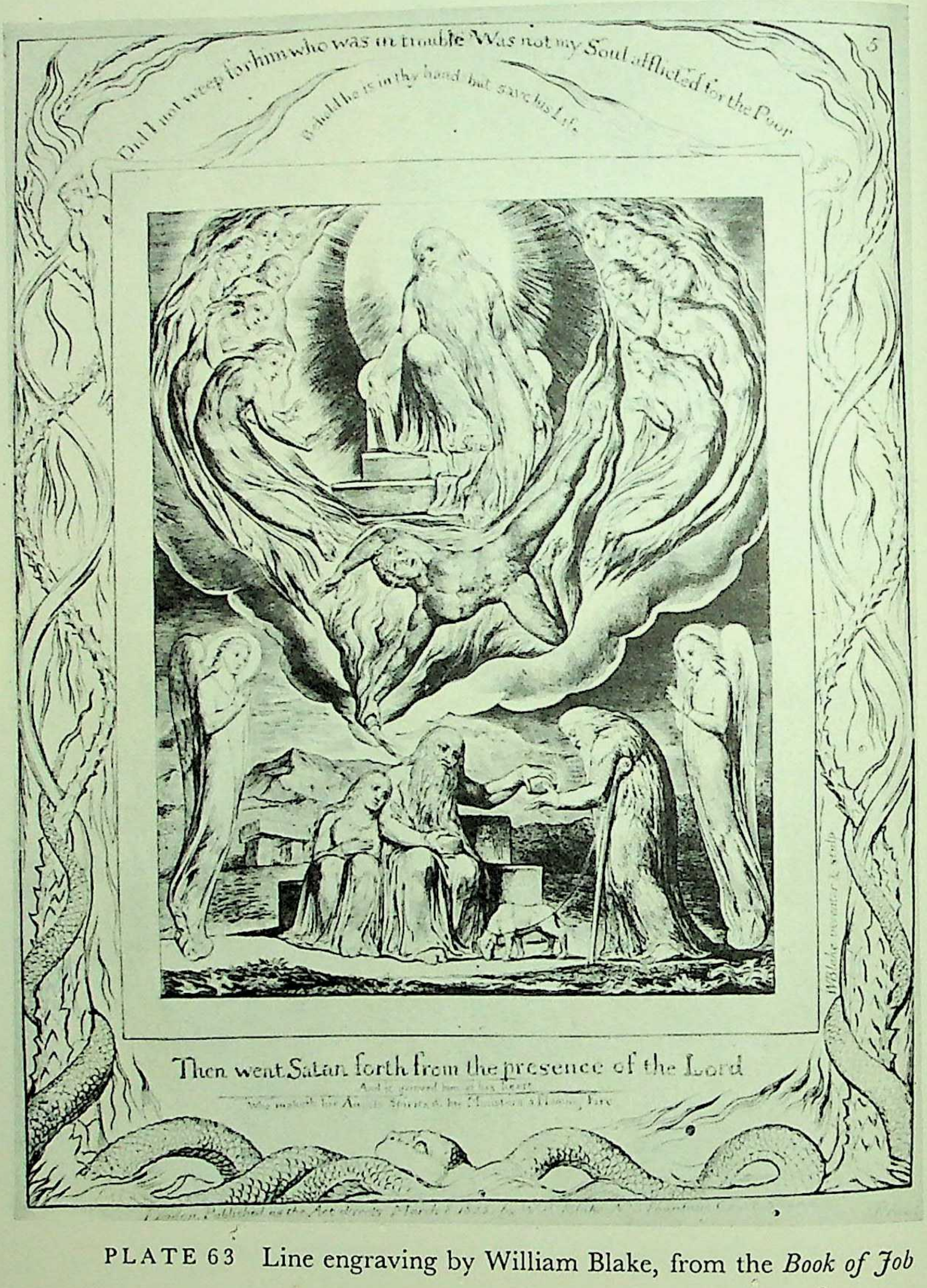

5
Did I not weep for him who was in trouble Was not my Soul afflicted for the Poor
Behold he is in thy hand: but save his Life
Then went Satan forth from the presence of the Lord

PLATE 63 Line engraving by William Blake, from the *Book of Job*

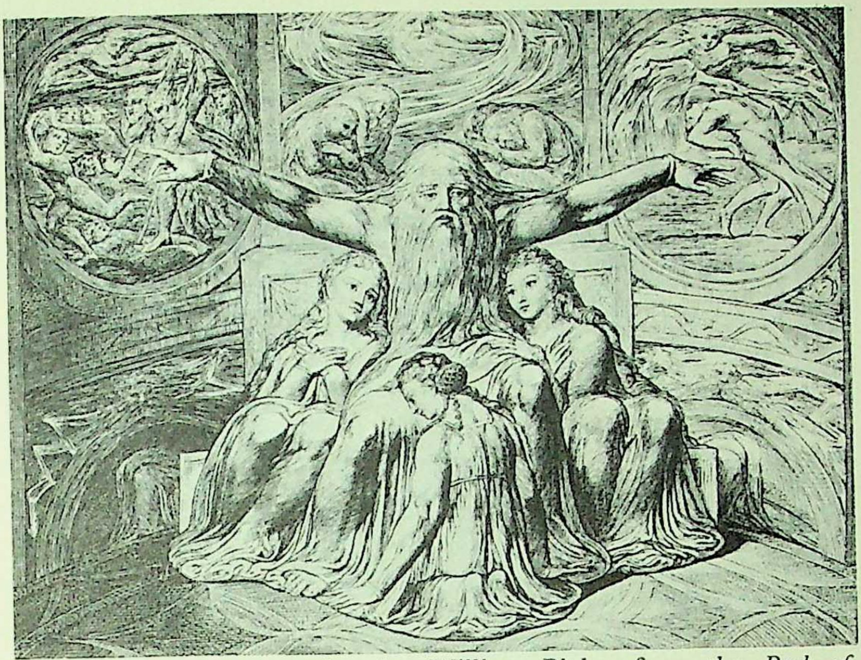


PLATE 64 Line engraving by William Blake, from the *Book of Job,* Job and his Daughters

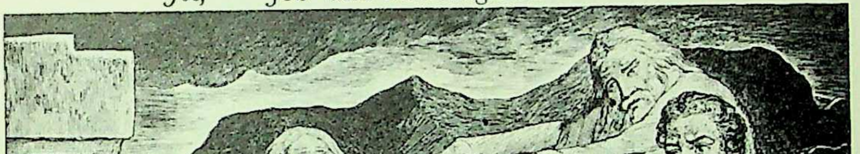


PLATE 65 Line engraving by William Blake, from the *Book of Job,* 'The Just Upright Man is laughed to scorn'

CC-0. In Public Domain. UP Stâte Museum, Hazratganj. Lucknow

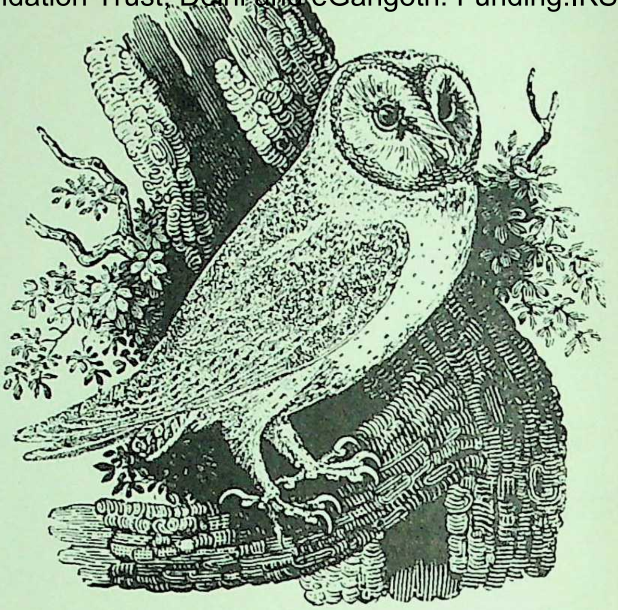


PLATE 66 Wood engraving by Thomas Bewick, The Yellow Owl, from the *History of British Birds*

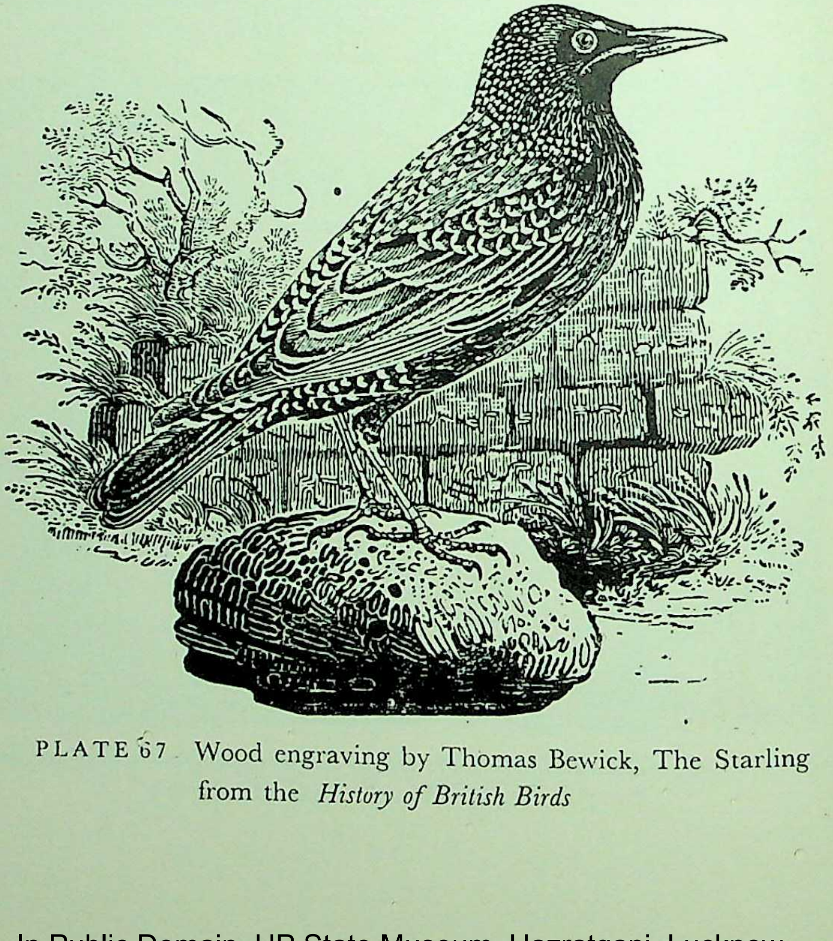


PLATE 67 Wood engraving by Thomas Bewick, The Starling from the *History of British Birds*

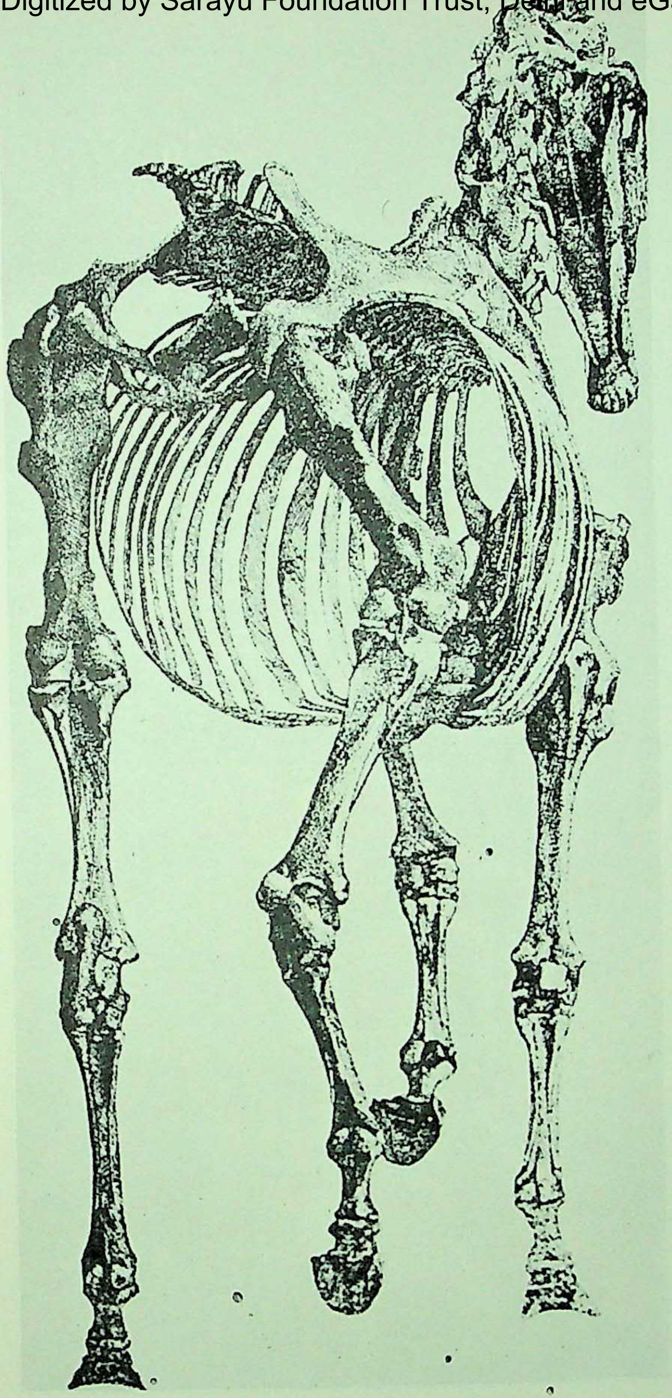


PLATE 68 Etching by George Stubbs, from 'The Anatomy of the Horse'

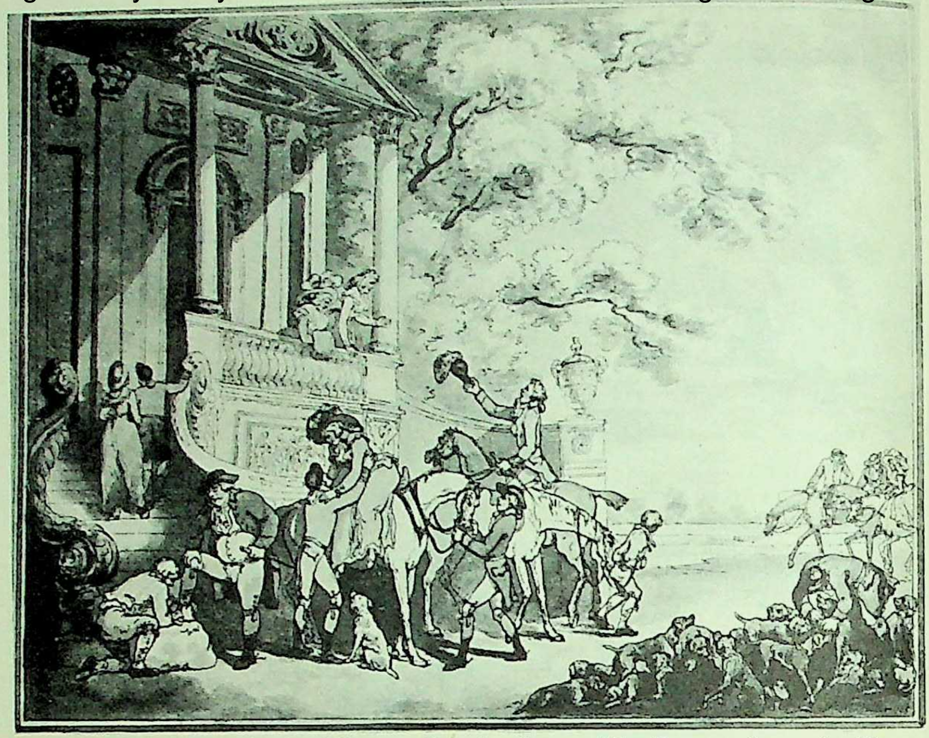


PLATE 69 Aquatint by Thomas Rowlandson, The Return from the Hunt, (George IV and Mrs Fitzherbert)

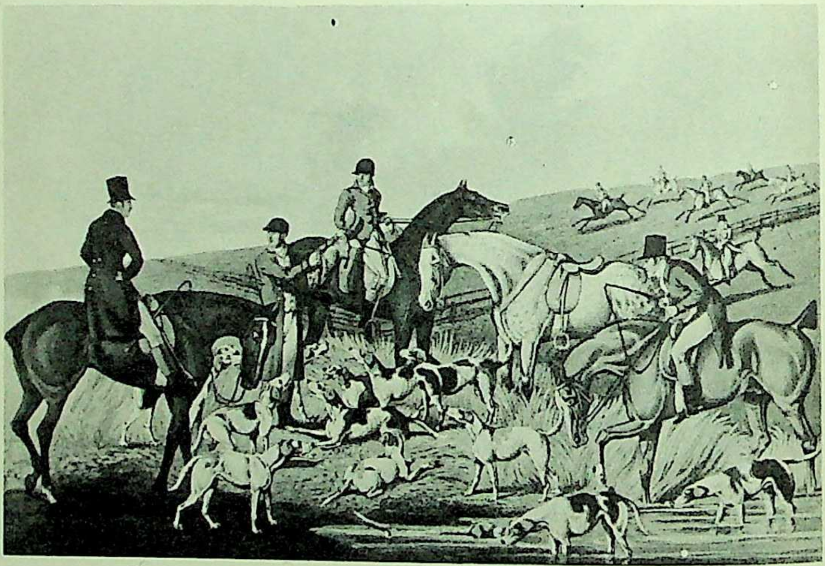


PLATE 70 Aquatint after Henry Alken, Fox Hunting, The Death

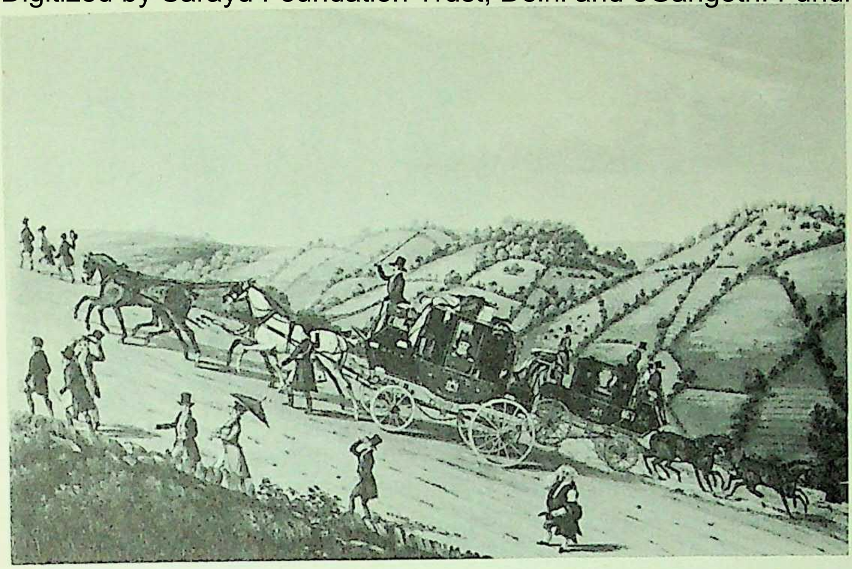


PLATE 71 Aquatint after James Pollard, Stage Coach Travelling

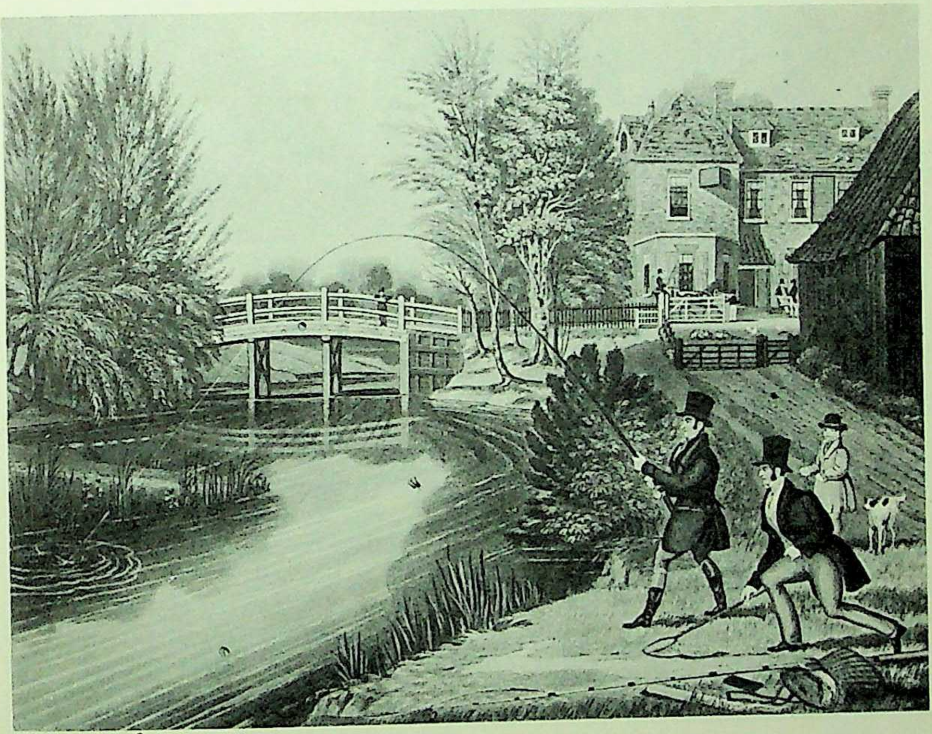


PLATE 72 Aquatint after James Pollard, Fly Fishing

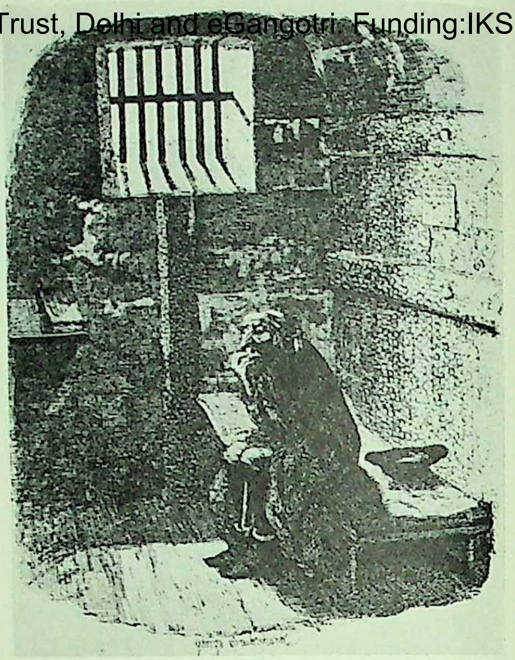


PLATE 73 Etching by George Cruikshank, from *Oliver Twist*, Fagin in his Cell

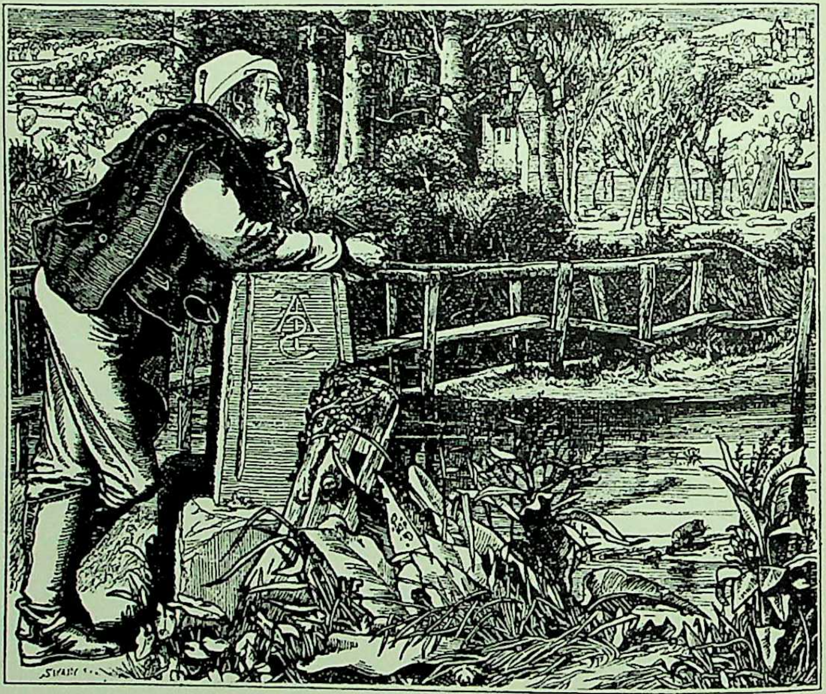


PLATE 74 Wood engraving after Frederick Sandys, from *The Old Chartist* by George Meredith

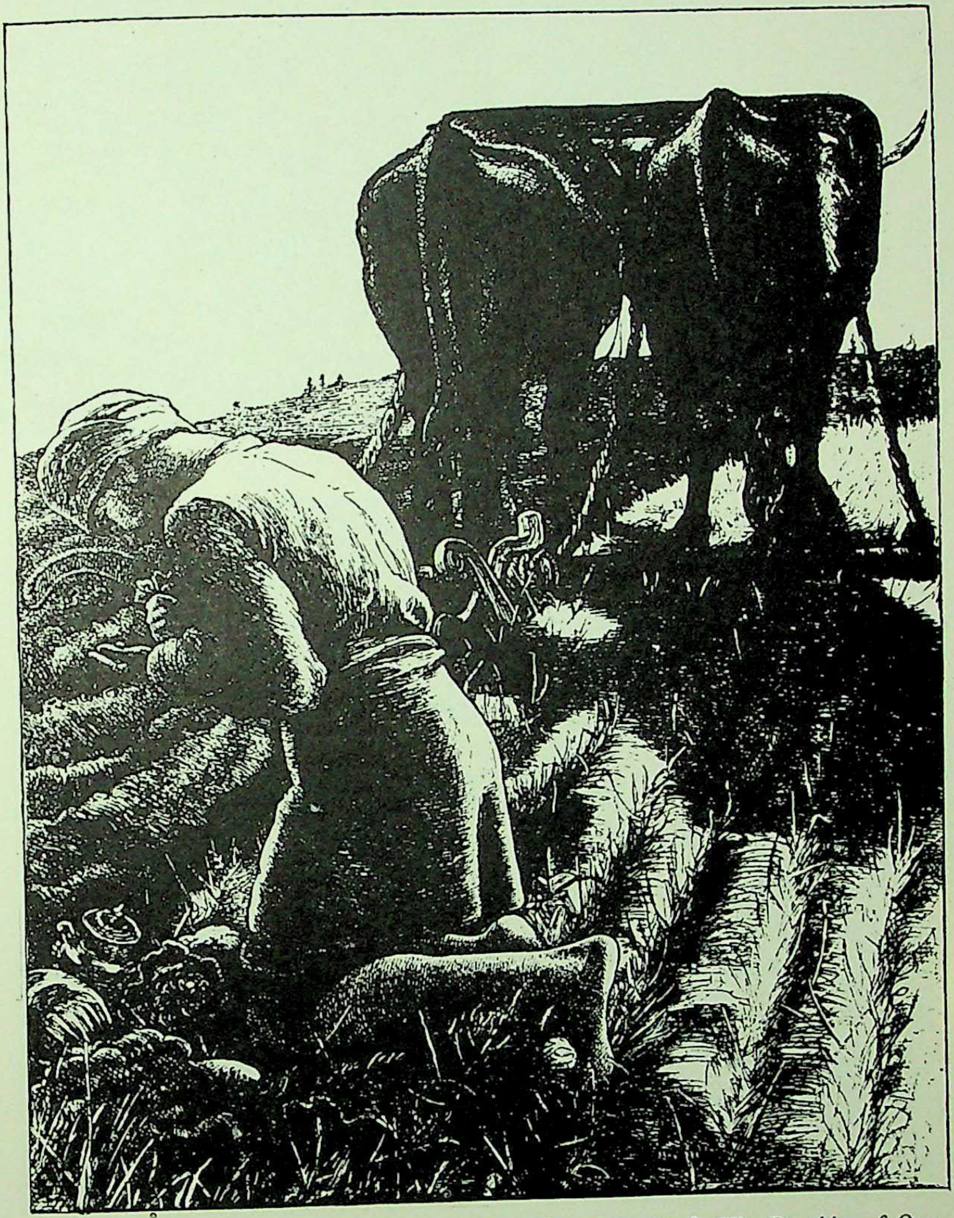


PLATE 75 Wood engraving after J. E. Millais, from *The Parables of Our Lord*, The Hidden Treasure

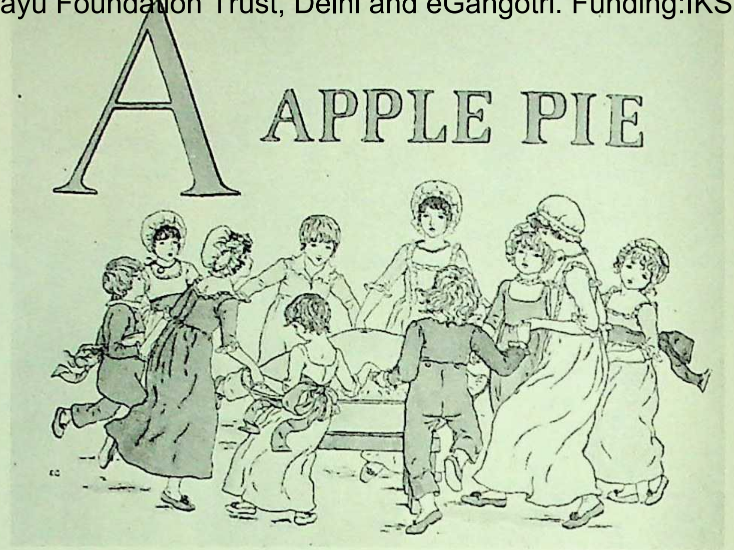


PLATE 76 Illustration by Kate Greenaway to a children's book, *Apple Pie*

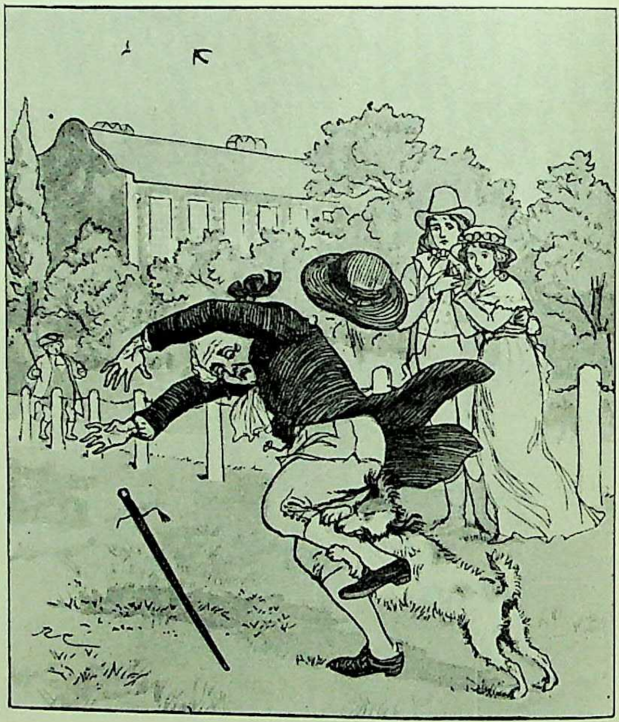


PLATE 77 Illustration by Randolph Caldecott to Goldsmith's 'Elegy on the Death of a Mad Dog'

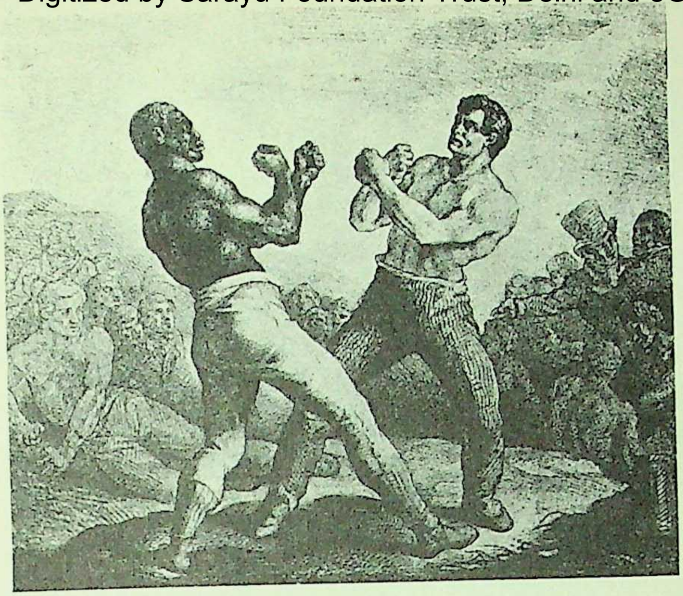


PLATE 78 Lithograph by Théodore Géricault, The Boxing Match

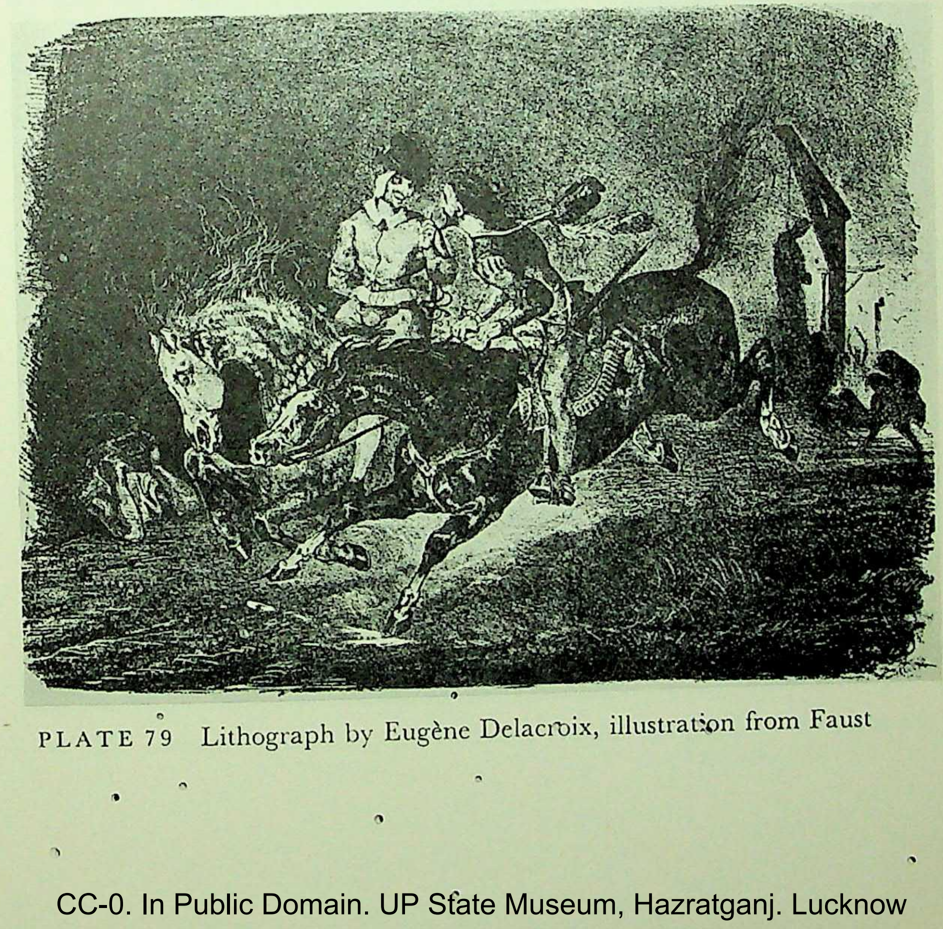


PLATE 79 Lithograph by Eugène Delacroix, illustration from Faust

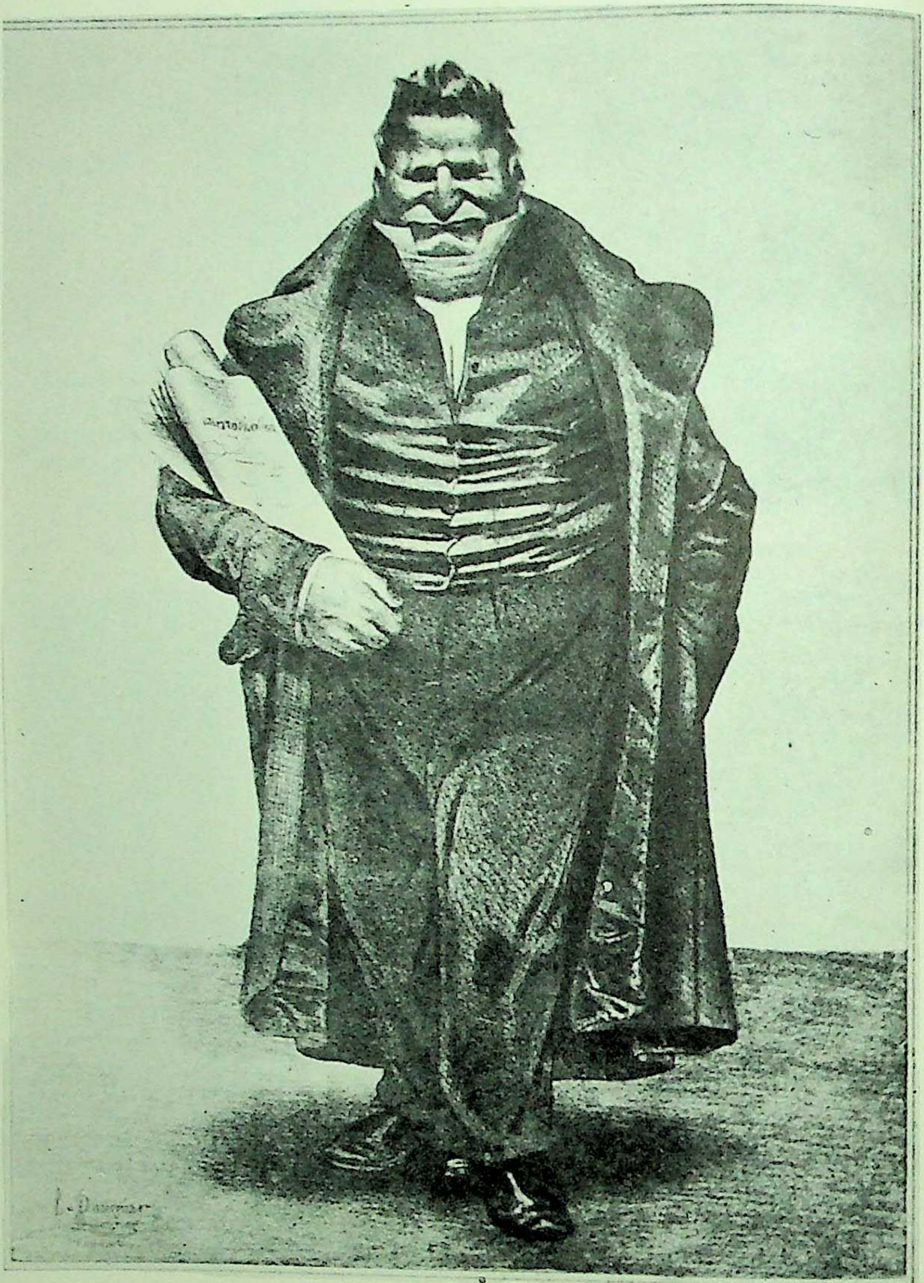


**PLATE 80** Lithograph by Hònoré Daumier, from *La Caricature*, 'Mr Pot de Naz'

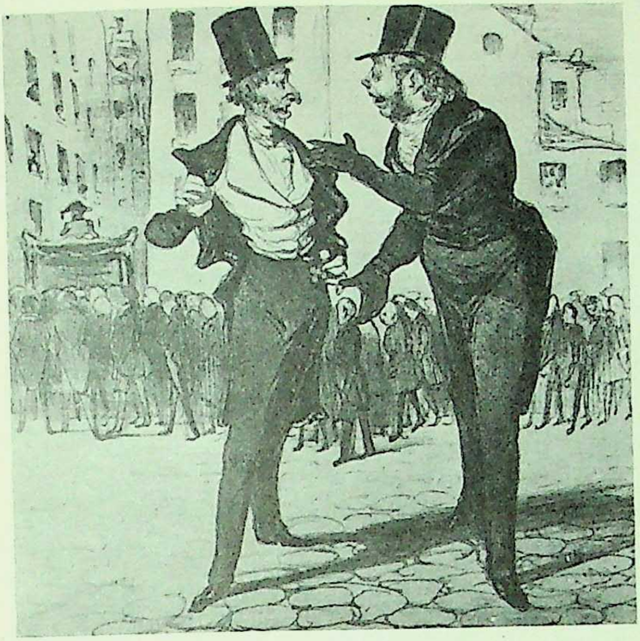


PLATE 81 Lithograph by Honoré Daumier, illustration from *Le Charivari*, Macaire and Bertrand 'The Public . . . are stupid . . .'

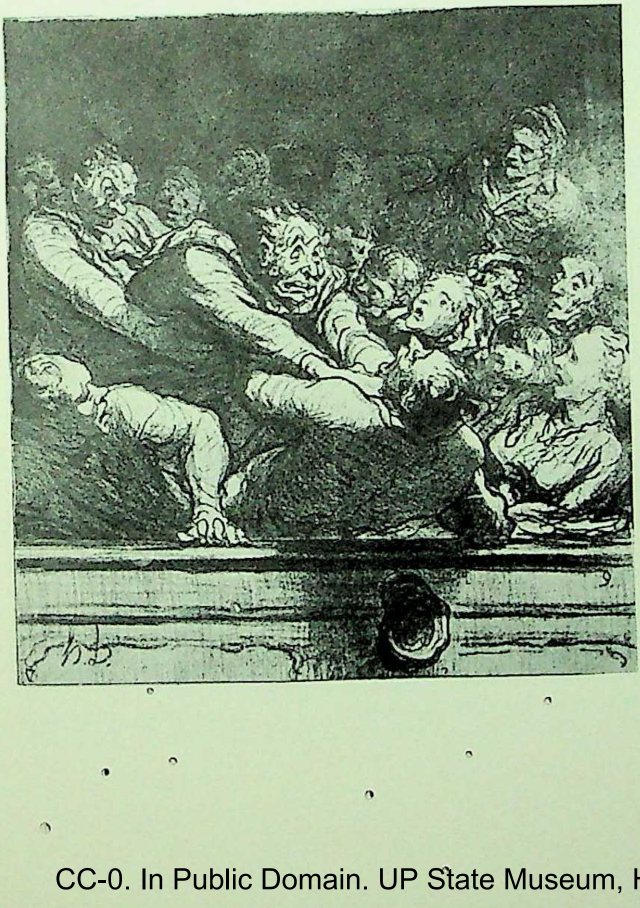


PLATE 82 Lithograph by Honoré Daumier, illustration from *Le Charivari*, A Literary Discussion in the Second Gallery

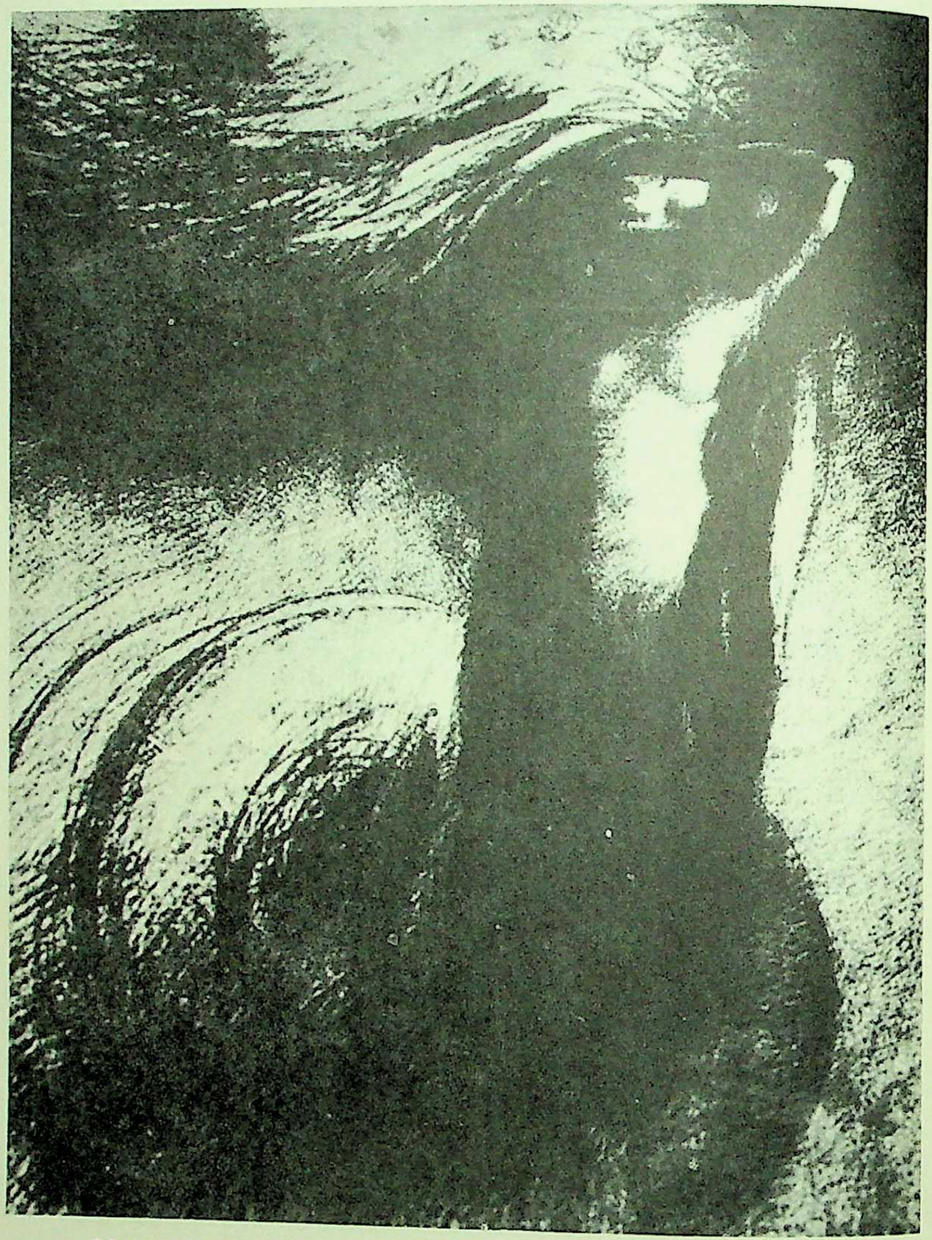


PLATE 83, Lithograph by Odilon Redon, The Whirlpool of Death

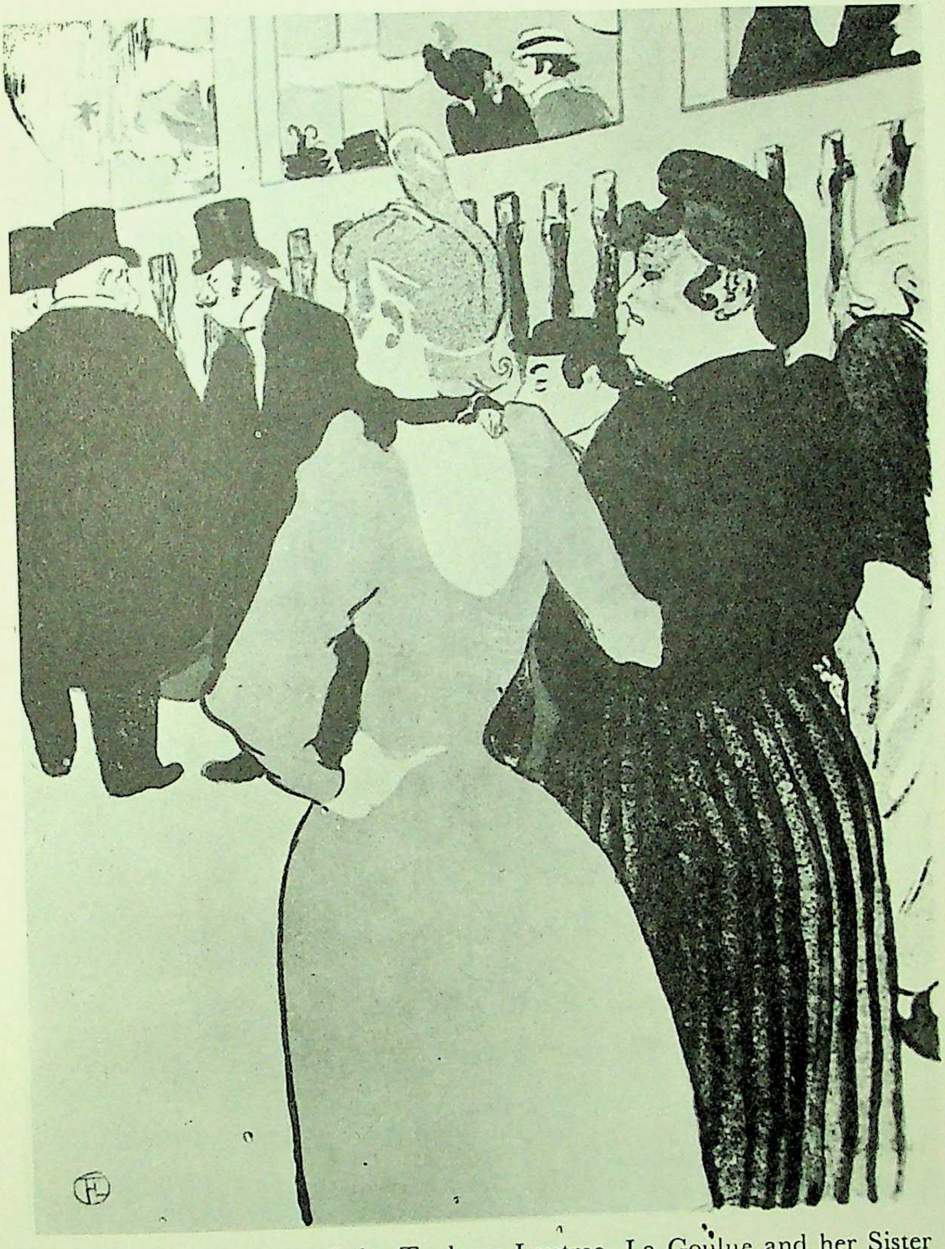


PLATE 84 Lithograph by Toulouse-Lautrec, La Goulue and her Sister

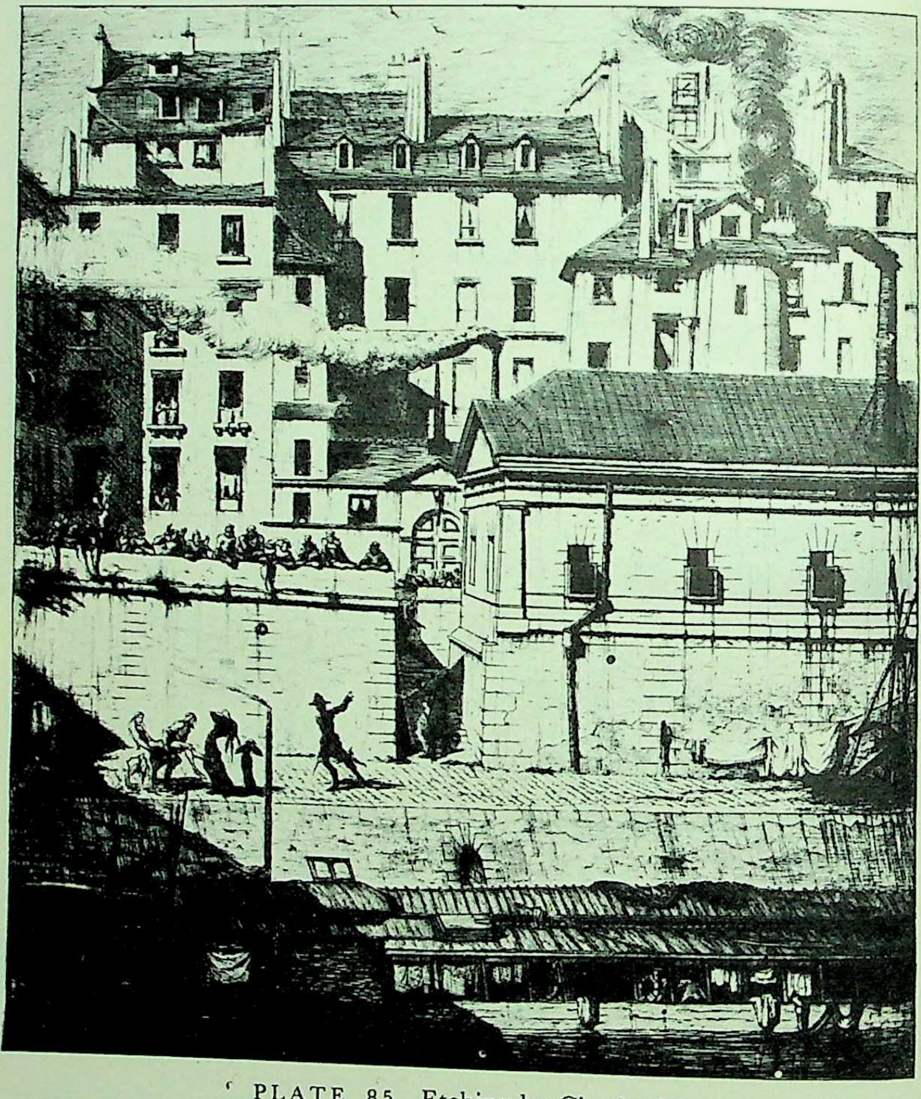


PLATE 85 Etching by Charles Meryon, La Morgue

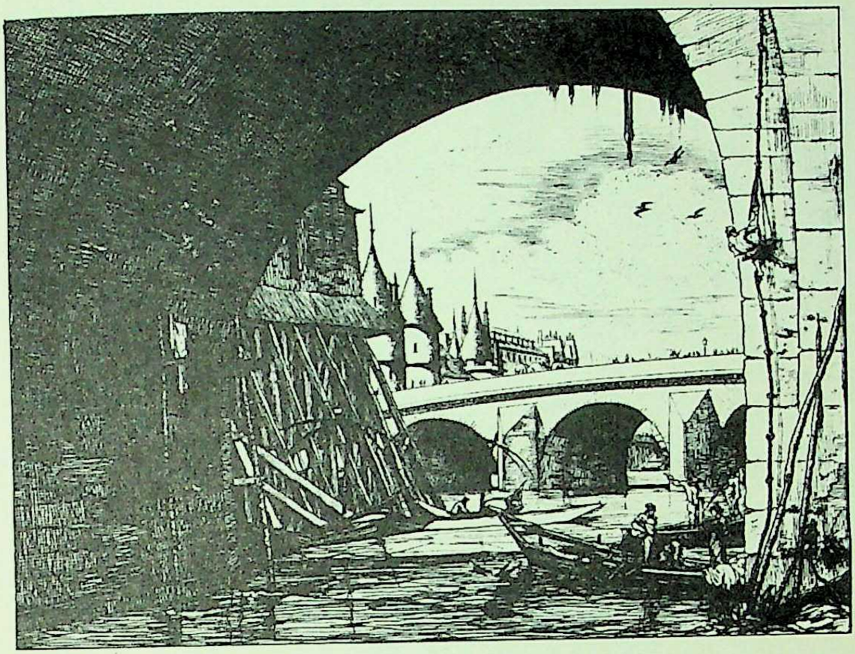


PLATE 86 Etching by Charles Meryon, L'Arche du Pont Notre Dame *(Victoria and Albert Museum, Crown Copyright)*

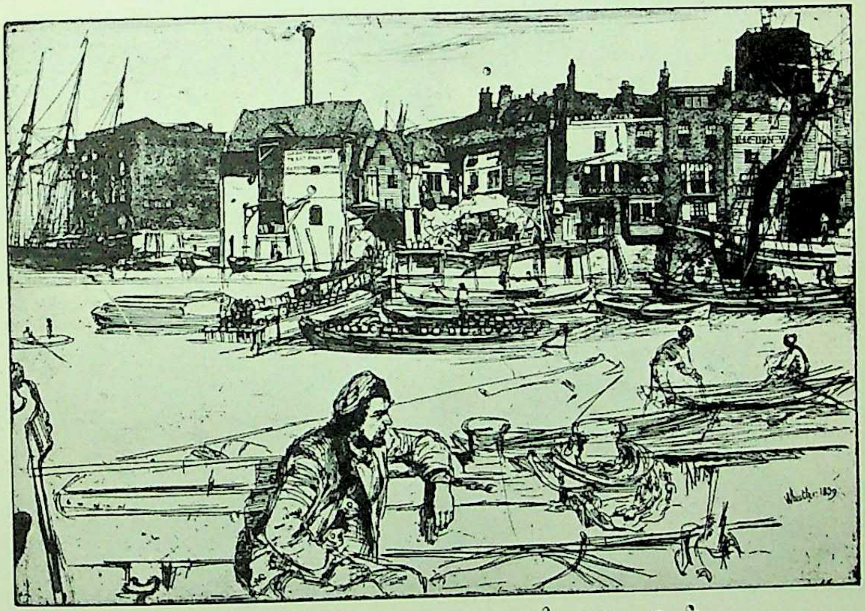


PLATE 87 Etching by Whistler, Black Lion Wharf *(Victoria and Albert Museum, Crown Copyright)*

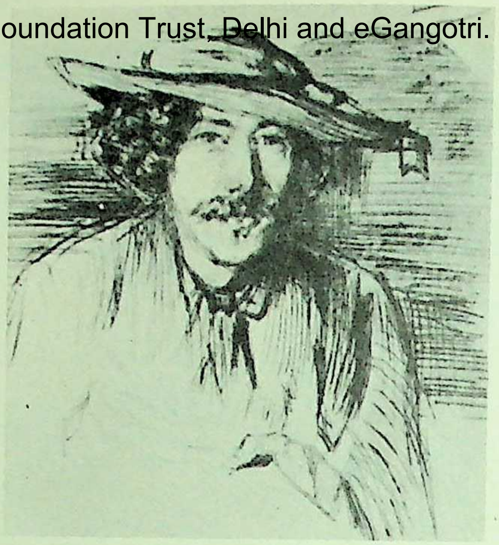


PLATE 88 Etching and drypoint by Whistler, Self Portrait

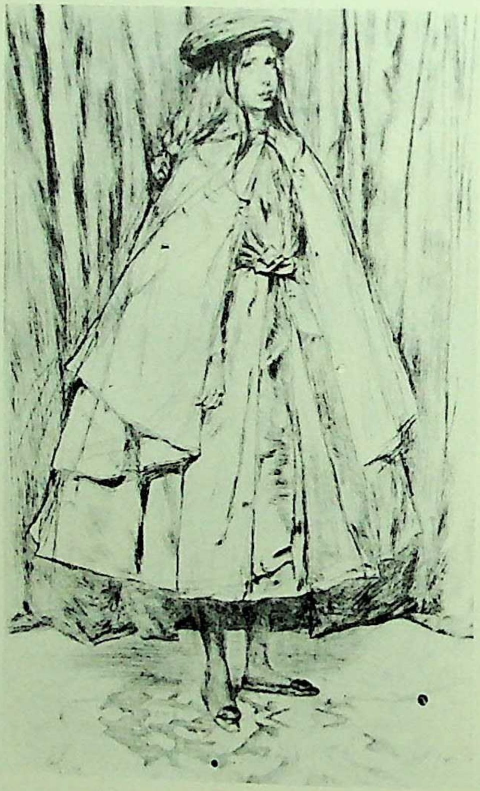


PLATE 89 Etching and drypoint by Whistler, Annie Haden

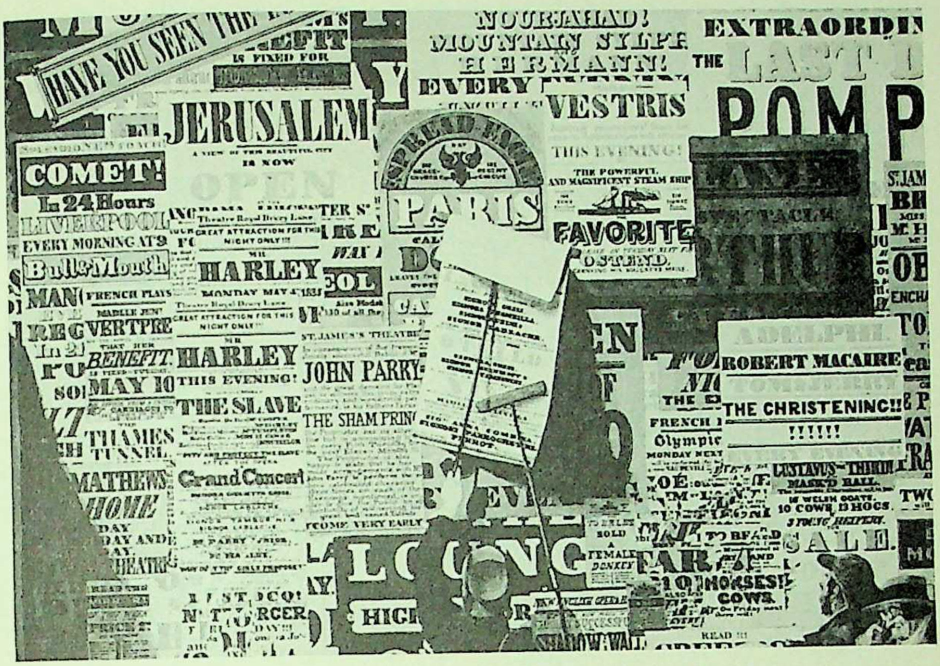

HAVE YOU SEEN THE
NOURJAHAD!
MOUNTAIN SYLPH
HERMANN!
EVERY EVENING
EXTRAORDIN
THE LAST
POMP
JERUSALEM
A VIEW OF THIS BEAUTIFUL CITY IS NOW OPEN
COMET!
In 24 Hours
LIVERPOOL
EVERY MORNING AT 9
Bull & Mouth
VESTRIS
THIS EVENING!
THE POWERFUL AND MAGNIFICENT STEAM SHIP
FAVORITE
OSTEND
PARIS
Theatre Royal Drury Lane
GREAT ATTRACTION FOR THIS NIGHT ONLY!!!
HARLEY
MONDAY MAY 4 1835
FRENCH PLAYS
VERTPRE
BENEFIT
MAY 10
HARLEY
THIS EVENING!
THE SLAVE
THAMES TUNNEL
MATHEWS
HOME
Grand Concert
ST. JAMES'S THEATRE
JOHN PARRY
THE SHAM PRINC
ADELPHI
ROBERT MACAIRE
THE CHRISTENING!!
!!!!!!
FRENCH
Olympic
MONDAY NEXT
GUSTAVUS THIRD
MASK'D BALL
10 WELSH GOATS
10 COWS 13 HOGS
SALE
10 HORSES!!
COWS
LONG
HIGH

PLATE 90 Water colour by John Parry, Hoarding, (detail)

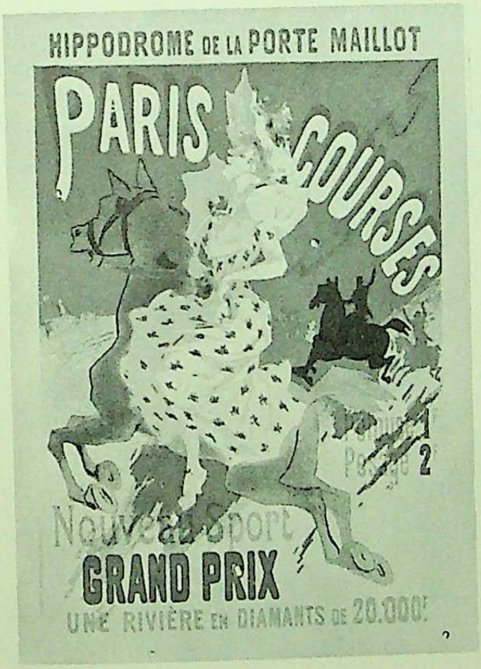

HIPPODROME DE LA PORTE MAILLOT
PARIS
COURSES
Nouveau Sport
GRAND PRIX
UNE RIVIÈRE EN DIAMANTS DE 20.000F

PLATE 91 Lithographic poster by Jules Chéret

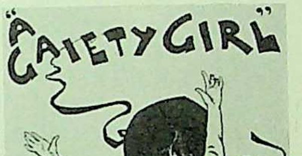
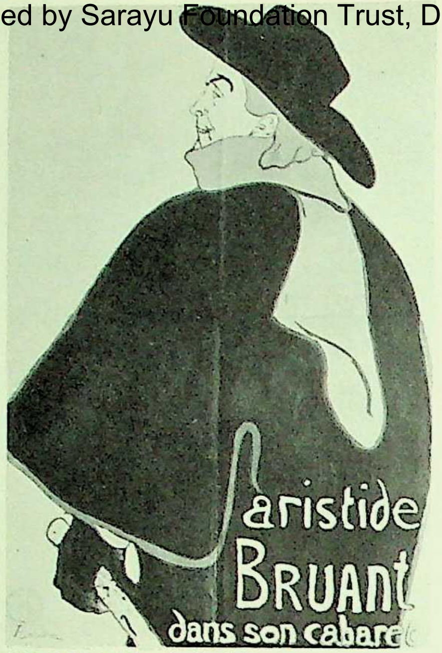

"A GAIETY GIRL"
"PRINCE OF WALES" THEATRE.

PLATE 92 Lithographic poster by Dudley Hardy, A Gaiety Girl (*Victoria and Albert Museum, Crown Copyright*)


Aristide
Bruant
dans son cabaret

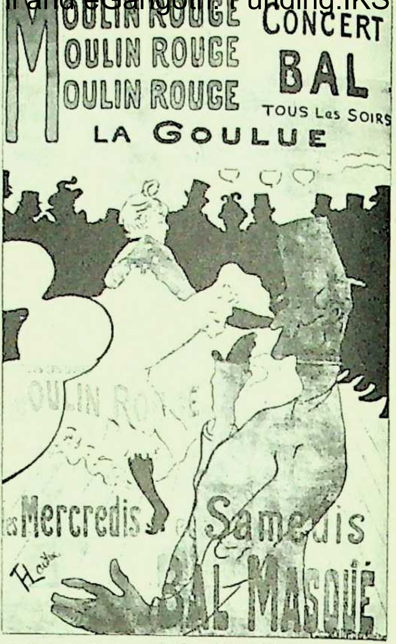
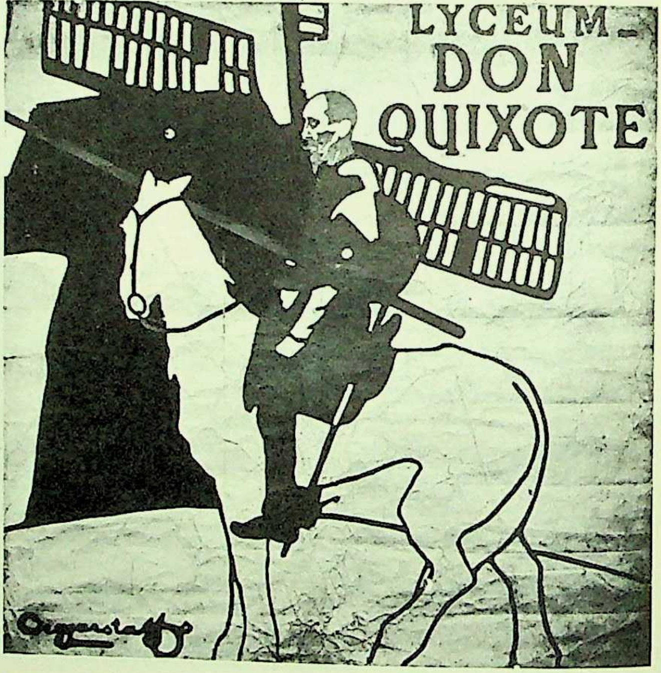

MOULIN ROUGE
MOULIN ROUGE
MOULIN ROUGE
CONCERT
BAL
TOUS Les SOIRS
LA GOULUE
MOULIN ROUGE
les Mercredis et Samedis
BAL MASQUÉ
HLautrec

PLATE 93 Aristide Bruant PLATE 94 Moulin Rouge
Lithographic posters by Toulouse-Lautrec,


LYCEUM
DON
QUIXOTE
Beggarstaffs

*(Plates 93, 94 and 95 Victoria and Albert Museum, Crown Copyright)*

PLATE 95 Poster in cut paper by
J. & W. Beggarstaff, Don Quixote
(Henry Irving at the Lyceum Theatre)

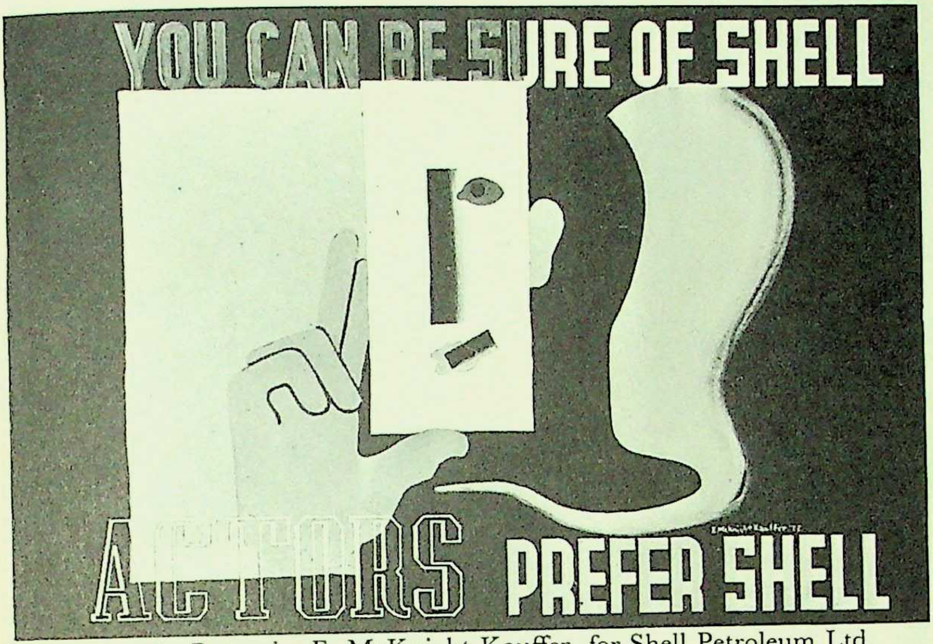

YOU CAN BE SURE OF SHELL
ACTORS PREFER SHELL

PLATE 96 Poster by E. McKnight Kauffer, for Shell Petroleum Ltd

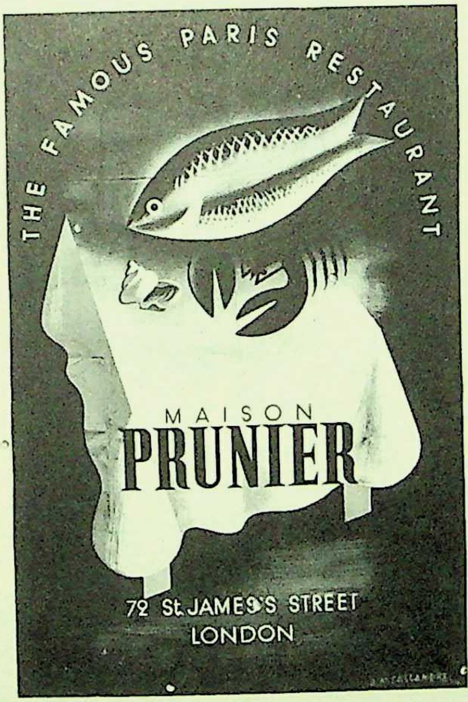

THE FAMOUS PARIS RESTAURANT
MAISON
PRUNIER
72 St. JAMES'S STREET
LONDON

PLATE 97 Poster by A. M. Cassandre, for Maison Prunier

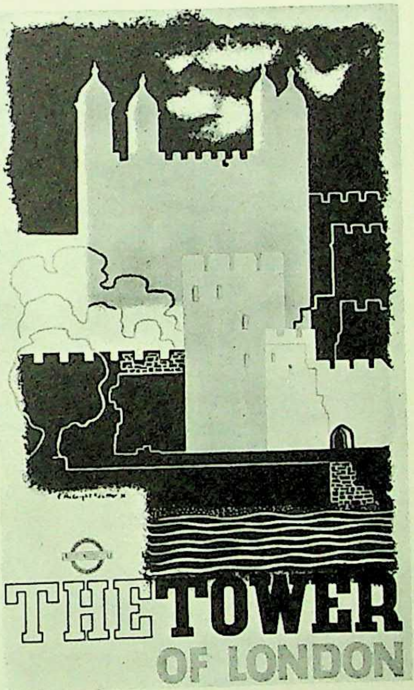
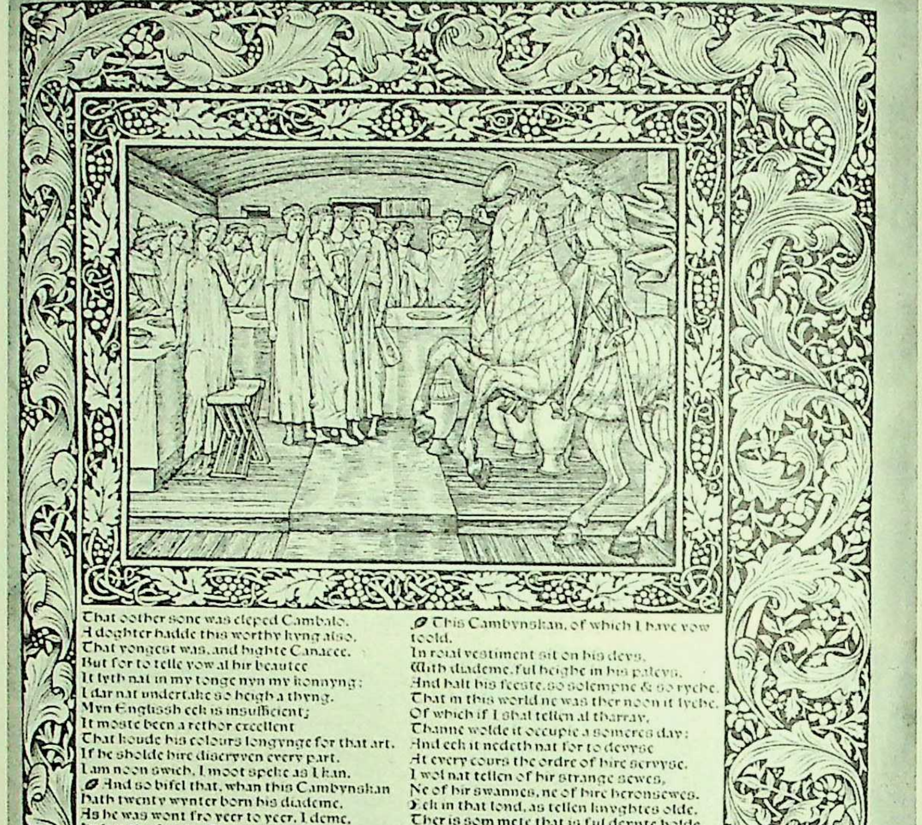

THE TOWER
OF LONDON

PLATE 98 Poster by E. McKnight Kauffer, for London Transport



That oother sone was cleped Cambalo.
A doghter hadde this worthy kyng also,
That yongest was, and highte Canacee.
But for to telle yow al hir beautee
It lyth nat in my tonge nyn my konnyng;
I dar nat undertake so heigh a thyng.
Myn Englissh eek is insufficient;
It moste been a rethor excellent
That koude his colours longynge for that art,
If he sholde hire discryven every part.
I am noon swich, I moot speke as I kan.
❧ And so bifel that, whan this Cambynskan
Hath twenty wynter born his diademe,
As he was wont fro yeer to yeer, I deme,
He leet the feeste of his nativitee
Doon cryen thurghout Sarray his citee,
The last Idus of March, after the yeer.
PHEBUS, the sonne, ful joly was and cleer,
For he was neigh his exaltacioun
In Martes face, and in his mansioun
In Aries, the colerik hoote signe.
Ful lusty was the weder and benigne,
For which the fowles, agayn the sonne sheene,
What for the sesoun and the yonge grene,
Ful loude songen hire affecciouns;
Hem semed han geten hem protecciouns
Agayn the swerd of wynter keene and coold.
❧ This Cambynskan, of which I have yow toold,
In roial vestiment sit on his deys,
With diademe, ful heighe in his paleys,
And halt his feeste, so solempne & so ryche,
That in this world ne was ther noon it lyche.
Of which if I shal tellen al tharray,
Thanne wolde it occupie a someres day;
And eek it nedeth nat for to devyse
At every cours the ordre of hire servyse.
I wol nat tellen of hir strange sewes,
Ne of hir swannes, ne of hire heronsewes.
Eek in that lond, as tellen knyghtes olde,
Ther is som mete that is ful deynte holde
That in this lond men recche of it but smal;
Ther nys no man that may reporten al.
❧ I wol nat taryen yow, for it is pryme,
And for it is no fruyt but los of tyme;
Unto my firste I wole have my recours.
AND so bifel that, after the thridde cours,
Whil that this kyng sit thus in his nobleye,
Herknynge his mynstralles hir thynges pleye
Biforn hym at the bord deliciously,
In at the halle dore, al sodeynly,
Ther cam a knyght upon a steede of bras,
And in his hand a brood mirour of glas.
Upon his thombe he hadde of gold a ring,

PLATE 99 Page from the Kelmscott *Chaucer* with decorations by William Morris and illustrations by Edward Burne-Jones from *The Squire's Tale*

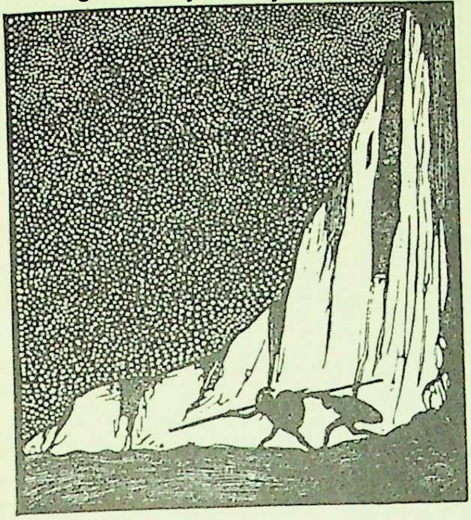


PLATE 100 Wood engraving by E. Gordon Craig, The Vikings (Ibsen)

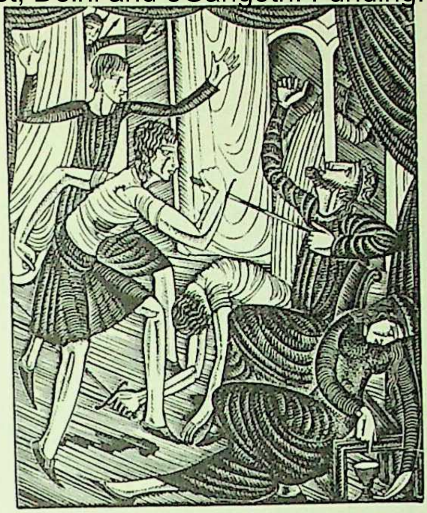


PLATE 101 Wood engraving by Eric Gill, illustration from *Hamlet*

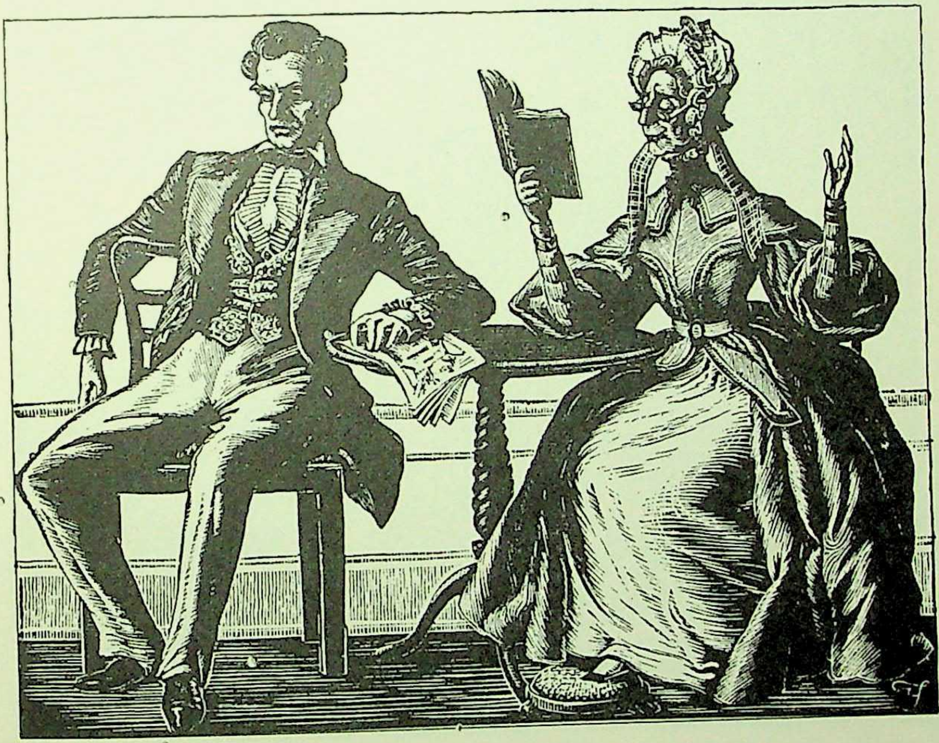


PLATE 102 Wood engraving by Joan Hassall, from *Cranford*

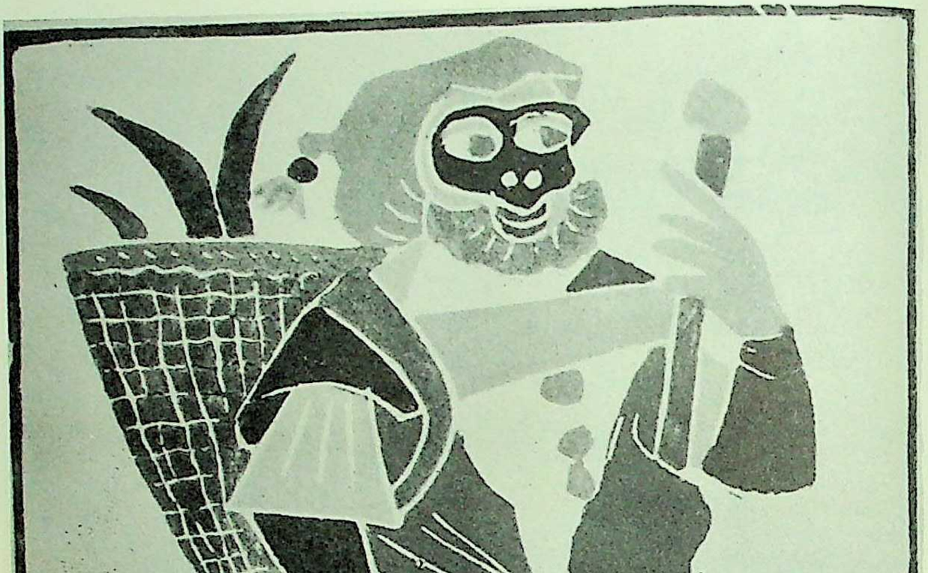


PLATE 103 Woodcut by André Derain, from *Pantagruel*

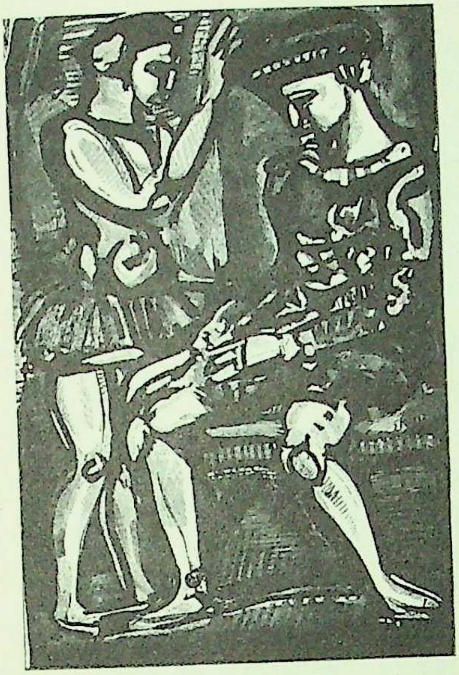


PLATE 104 Wood engraving after Georges Rouault, Cirque de l'Etoile Filante (© S.P.A.D.E.M. Paris 1963)

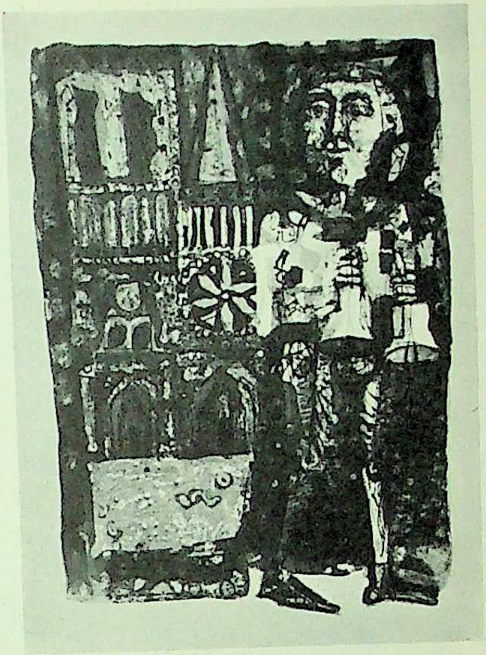


PLATE 105 Lithograph by Antoni Clavé, illustration from *Gargantua*

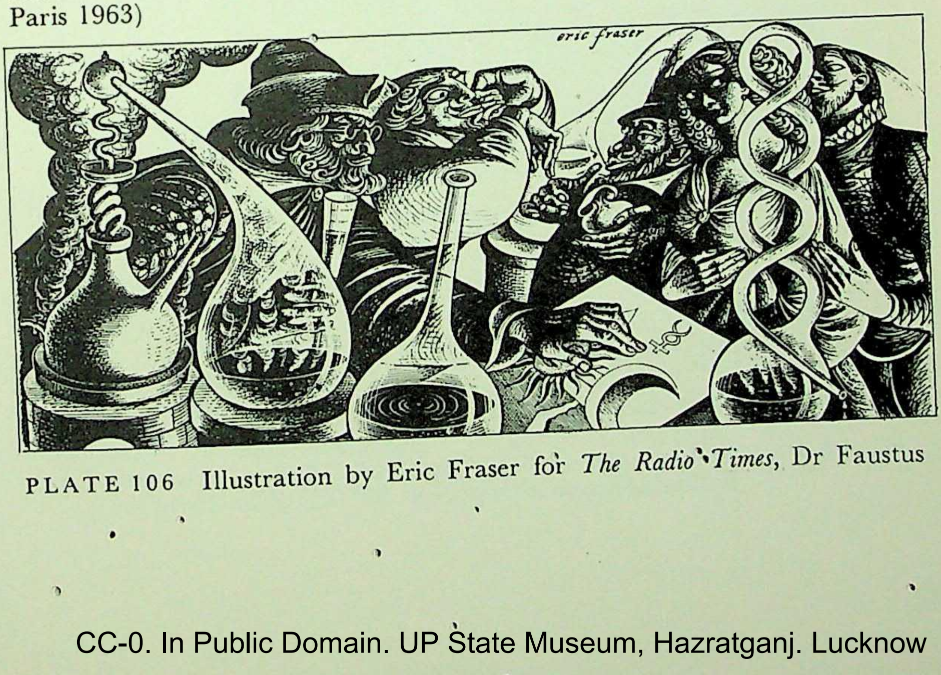


PLATE 106 Illustration by Eric Fraser for *The Radio Times*, Dr Faustus

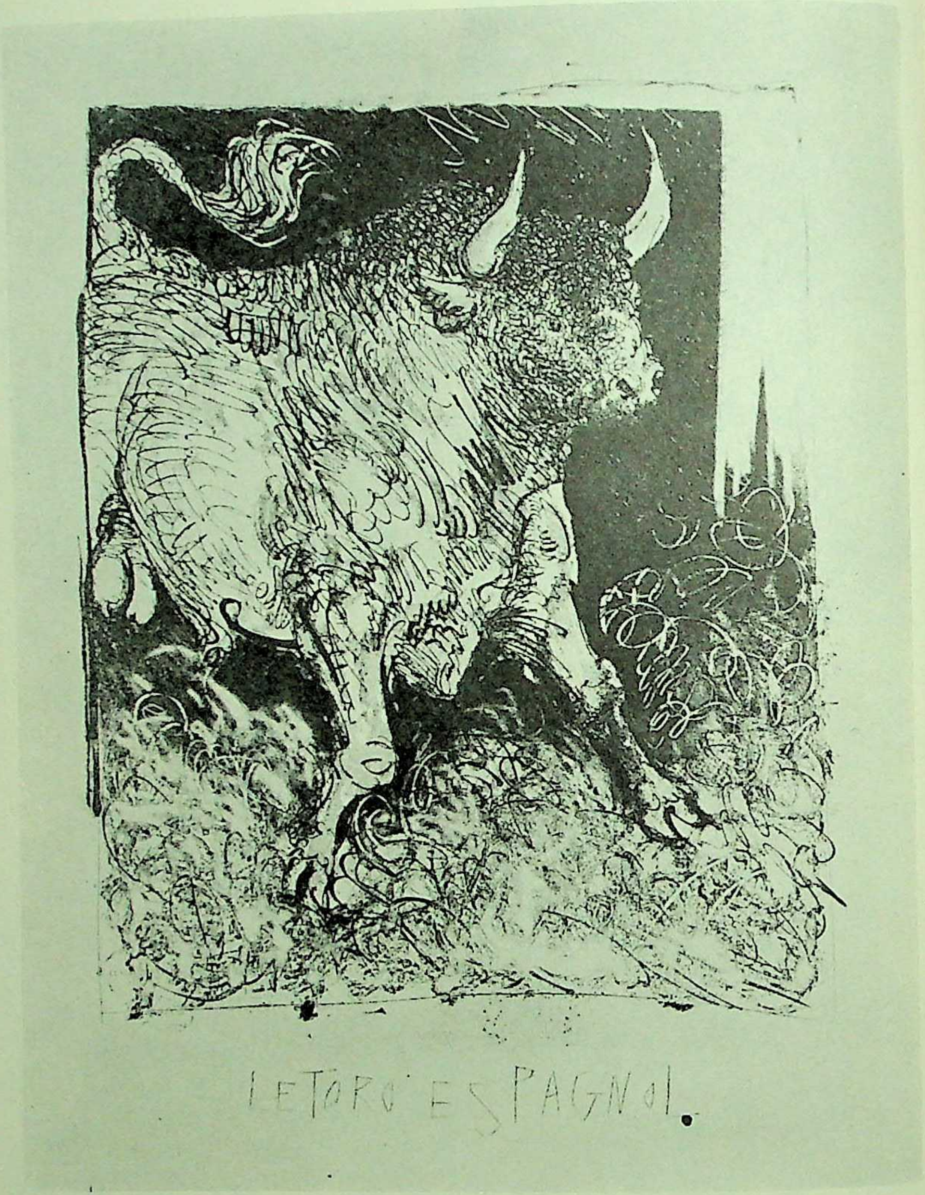

LE TORO ESPAGNOL.

PLATE 107 Etching and Aquatint by Pablo Picasso, illustration from Buffon's *Histoire Naturelle* ( © S.P.A.D.E.M. Paris 1963)

# GLOSSARY

**addendum** Further information added to a book after it has been set, and printed separately at the beginning or end of the text. Or a slip added to the finished book.

**Albion press** Hand printing press of iron introduced in the early 19th century by R. W. Cope and Company. It replaced the wooden screw press which had survived nearly three hundred years of printing with very little change. Its knuckle lever joint made much greater pressure possible with less physical effort. Used by William Morris and other private press printers.

**Albumen** White of an egg. Soluble in water and much used in process work.

**align** To arrange letters, words, etc., on the same horizontal base line.

**almanac** A book containing the days, weeks, months of the year and other astronomical data, festivals and other information. In early Victorian times in England they contained stories, articles and other entertaining reading and reproductions of anecdotal and topographical works by popular artists.

**ampersand** The sign &, a corruption of 'and per se'. The mediaeval scribe used 'et' from which it has derived, some versions of the ampersand show the two letter forms clearly.

**annuals** Books published annually consisting of an anthology of stories, articles, and features, usually very well illustrated. Chiefly for children, at the present time.

**Antiqua** An early type face based on the scripts of northern Italy in the 11th and 12th centuries. Also the German term for roman type.

**antiquarian** The largest size of hand-made paper (53″ x 31″) introduced by Whatman in the 18th century.

**antique paper** Good quality paper, bulky but light in weight, with a rough surface. The machine-made equivalent of hand-made book paper.

**art paper** Paper with a coating of white china clay and glue which gives it a smooth glossy surface, suitable for the finest half-tone blocks.

**ascenders** The upper portions of lower case letters which project above the x height, such as in the letters b d h l k t.

**assembling** Placing together the various parts or sections of a book for binding. (Also known as gathering.)

**atlas** A collection of maps printed in book form.

**atlas folio** The largest folio size (26″ x 17″).

**attaching** The binding process of joining boards to the body of the book.

**author's proofs** Marked proofs with literal typographical errors corrected by the printer's reader. The author reads them and makes any necessary alterations or further corrections when they become the author's revise.

**autolithography** Drawing original work on the stone or plate as distinct from chromolithography in which a drawing or painting is copied by a professional lithographic artist, or photo-lithography in which the work is transferred to the plate photographically. Autolithography is not restricted to any form of lithographic drawing and can be in colour or black and white, with pen, chalk, airbrush, Ben Day tints or splatter.

**autonym** The author's real name.

**back** The part of the book formed where the sewing unites the sections. The spine.

**backs** Margins of pages which adjoin the binding.

**back up** To print the reverse side of a sheet already printed on one side.

**bastarda** See lettre bâtarde.

**beard** The area of type below the face to the front edge of the body. It may also include space occupied by a descender.

**bed** The table of a press or machine on which the forme lies.

**Ben Day tints** Named after the American inventor, mechanical tints applied to line blocks before etching to give tonal effects.

**bevel** The sloping edge of a plate, stone, or type.

**bite** The action of acid in the etching of a metal plate.

**black letter** An alternative term for a type face based on the gothic hand of the late middle ages.

**bleed** An illustration or block which spreads over the margin to the edge of the page.

**blind stamping or tooling** The impression of a design on the leather cover of a book without using ink, gold or foil. The heated tool makes the leather somewhat darker, when impressed.

**block** A generic term applied to any relief printing surface other than type or typographic ornament.

**block book** A popular type of book printed entirely from wood-blocks. They were perhaps the earliest form of printed books but continued in production in the Netherlands long after Gutenberg's invention. *Ars Moriendi* is the best known example, produced in 1460.

**blocking** The impression of a design or lettering on a book cover by machine.

**body** The shank of the type.

**bold face** Type with a heavy black appearance, but in the same style as the medium weight of the fount.

**bolts** The folded edges of a sheet or section of a book on three sides which will eventually be trimmed off.

**book hand** A script used for manuscript books before the advent of printing, such as uncial, half uncial, caroline minuscule, cancellaresca.

**book of hours** A personal prayer book. Treasured possessions of nobles in Europe from 12th to early 16th centuries containing a calendar, lessons from the Gospels, order of services, prayers and hymns, psalms and other meditations.

**book sizes** The standard sizes (in inches) of British books (untrimmed)

| | | | |
|---|---|---|---|
| Pott Octavo | 6¼ | x | 4 |
| Foolscap Octavo | 6¾ | x | 4¼ |
| Crown Octavo | 7½ | x | 5 |
| Large Post Octavo | 8¼ | x | 5¼ |
| Demy Octavo | 8¾ | x | 5⅝ |
| Medium Octavo | 9 | x | 5¾ |
| Royal Octavo | 10 | x | 6¼ |
| Super Royal Octavo | 10 | x | 6¾ |
| Imperial Octavo | 11 | x | 7½ |
| Foolscap Quarto | 8½ | x | 6¾ |
| Crown Quarto | 10 | x | 7½ |
| Large Post Quarto | 10½ | x | 8¼ |

| | |
|---|---|
| Demy Quarto | 11¼ x 8¾ |
| Medium Quarto | 11½ x 9 |
| Royal Quarto | 12½ x 10 |
| Foolscap Folio | 13½ x 8½ |

In the U.S.A., they are as follows:

| | |
|---|---|
| Thirty-sixmo | 4 x 3¼ |
| Medium Thirty-twomo | 4¾ x 3 |
| Medium Twenty-fourmo | 5½ x 3⅝ |
| Medium Eighteenmo | 6⅔ x 4 |
| Medium Sixteenmo | 6¾ x 4½ |
| Cap Octavo | 7 x 7¼ |
| Duodecimo | 7½ x 4½ |
| Crown Octavo | 7½ x 5 |
| Post Octavo | 7½ x 5½ |
| Medium Duodecimo | 7⅔ x 5⅛ |
| Demy Octavo | 8 x 5½ |
| Small Quarto | 8½ x 7 approx. |
| Broad Quarto | 8½ x 7 approx. |
| Medium Octavo | 9½ x 6 |
| Royal Octavo | 10 x 6½ |
| Super Royal Octavo | 10½ x 7 |
| Imperial Quarto | 11 x 15 |
| Imperial Octavo | 11½ x 8¼ |

**bookbinding** The folding, gathering, sewing, cutting of edges, rounding, backing, lining of backs, casemaking and blocking processes involved in enclosing printed sheets with a protective case or cover.

**book plates** Printed labels of a pictorial nature identifying the ownership of a book, usually pasted inside the front cover. The words 'ex libris' are normally incorporated with the owner's name or device.

**boustrophedon** The early Greek manner of writing texts in which the first line reads from left to right and the second from right to left, the third from left to right and so on alternately. The term means literally 'as the ox turns in ploughing'.

**box wood** Hard wood used as end grain blocks for wood engraving.

**brass rules** Strips of brass type high used to print lines and simple borders.

**breviary** The book of Divine Office used in the Roman Catholic Church.

**broadside** Originally a sheet of paper printed on one side only such as Royal proclamations and official notices. Also ballad sheets and scaffold speeches of executed criminals. Now applied to any large sheet printed on one or both sides and folded with large folds.

**brochure** A pamphlet or other short work which has its pages stitched but is not bound.

**burr** The characteristic of drypoint work, caused by the metal spoil being turned over at the side of a scratched incision. It is the roughness of the burr which helps to retain the ink and thus gives the soft colourful line so typical of the method.

**burin** A graver or tool used for engraving on either metal or wood.

**burnisher** A smooth curved metal tool used in copper plate engraving for polishing the plate surface when making corrections or additional work. Special burnishers are used for gold leaf work (agate) and for taking impressions by hand from a wood-block.

**caelavit, caelotor** Terms used in the margin of a print meaning engraved, engraver.

**calendered paper** Paper finished in varying degrees of gloss by passing it through the calender – part of the paper-making machine consisting of iron, steel or compressed paper rollers some of which are heated.

**calf** Calfskin with a smooth finish used for book covers since the 15th century.

**calligraphy** Beautiful handwriting. The creation and practice of pen scripts to adorn and decorate books, documents, and letters for the church, the law or for commerce.

**calotype** The name given to specimens of photography produced by the negative-positive method invented by W. H. Fox Talbot in the early 19th century.

**Canterbury School** Known for its production of fine manuscript books produced between 8th and 13th centuries. The style was distinguished by its elaborate interlaced ornament and initial letters.

**cap line** A line made by the tops of capital letters of the same size.

**capitals** Large letters such as A E B D which derive from Roman inscriptional lettering.

**carbon tissue** Gelatine coated paper which is used in photogravure to convey the image to the copper plate or cylinder by transfer when being made light sensitive by a solution of alkali dichromate, and after the positives are printed down on it.

**card fount** The smallest complete fount of type sold by a typefounder.

**caret** The symbol ⁁ used in correcting proofs to indicate something to be inserted at that point. It derives from the manuscript book and its use by the mediaeval scribe.

**Caroline minuscule** The small letter of the Caroline script developed in the 9th century by

Alcuin of York for the Emperor Charlemagne's revision of the Bible, service books and grammars. From it derives the humanistic script of the 15th century and subsequently our present day lower-case letters.

**case** 1. A cover for books consisting of two boards, a hollow and binding material.
2. A compositor's case divided into many compartments in which individual letters, numerals, punctuation marks, and spaces are kept – all of the same size.

**cast off** Estimating by the printer of the area of paper which any given copy will occupy when set up in type.

**catalogue raisonné** A classified book list in which each entry is followed by a brief description of the subject-matter. Also an exhibition catalogue which lists and describes the work fully.

**Catholicon** A Latin dictionary printed at Mainz in 1460 but written by Johann Balbus in the late 13th century.

**cf.** Abbreviation for confer or refer to.

**chained books** Books secured by chains to a horizontal bar across the reading desk. Used in monastic and church libraries in Britain from early 10th century.

**chalcography** An obsolete term for engraving on copper or brass.

**chancery hand** Cancelleresca corsiva or the italic hand of the papal chancery scribes of the 15th century, on which Aldus Manutius based his italic type.

**chap book** A booklet, ballad, or child's storybook sold by pedlars from the 16th century onwards until the mid 19th century.

**chapel** The organization within a department of a printing house which deals with trade union matters. The senior member is known as the father of the chapel.

**character** Any single letter, number or punctuation mark cast as type. Also known as a sort.

**chase** A steel or iron frame which contains the type or blocks when finally imposed for printing and locked up by means of wooden wedges or expanded metal pieces known as quoins.

**chiaroscuro** The earliest form of colour printing from woodblocks which became popular in the 16th century in Italy having been introduced from Germany where prints in this method were produced from 1508. A key block in outline was first printed, and then the colours were printed from separate blocks in register. The colours were usually greys, browns, and dull yellows.

**chromo-lithography** A 19th century term for reproductive drawing on the stone and printing in various colours.

**collotype** A form of surface printing from a glass plate. See Appendix.

**colophon** The inscription, at one time at the end of a book, now more usually found on verso of title, giving the printers name and other bibliographical information. Associated with the colophon is the device, a pictorial symbol at one time the printer's mark, but now a publisher's trademark and more usually incorporated with the title-page.

**compose** To set type matter ready for printing either by hand or machine.

**compositor** A person who sets type.

**composuit** A term sometimes used in the margin of old prints to denote 'designed' or 'designer'.

**counter** The inner space contained by a letter.

**counter proof** An impression made from a damp proof instead of the plate. The picture is thus the same way round as the plate and is useful to the engraver for making corrections or alterations.

**crayon or chalk engraving** A method allied to stipple engraving, chiefly developed in France in the 18th century. So called because it attempted to render the quality of lines of a chalk drawing. This was done by the use of roulettes, dotting punches and other tools.

**criblée (manière criblée)** Prints from metal plates mounted on wood blocks and printed by relief. Known as dotted prints they render the subject in a white line with grouping of dots of various sizes made by punches or stamping tools of different kinds.

**crown** A size of printing paper 15″ x 20″.

**cursive** A type face based on italic handwriting.

**dabber** An inking pad of cotton, silk or leather.

**deckle** The rough edge of hand-made paper.

**deep etch** 1. An extra etch which removes the smallest dots representing the high lights in a half-tone block.

2. An extra etch of the plates in photolithography creating a slightly intaglio treatment enabling the work to hold more ink in printing and thus give a greater effect of depth.

**delineavit, del, delin, delineator** Terms used on old prints meaning 'drew', 'draughtsman'.

**demy** A size of printing paper $17\frac{1}{2}'' \times 22\frac{1}{2}''$.

**descender** The lower portion of letters such as g y p q which projects below the base line.

**device** A pictorial design of an heraldic or allegorical nature used as a printer's trademark. Perhaps the most well known being the orb and cross device used by Nicolas Jenson and other early printers. Now more usually associated with publishers.

**die** A plate cut or engraved in intaglio and used to achieve a raised impression on the paper as in letter headings.

**divulgavit** A term used in the lettering of old prints to denote 'published'.

**double spread** A book opening of two facing pages containing continuous copy.

**dragon's blood** Powdered resin used in the making of a line block to protect the shoulders of the etched areas in order to prevent undermining by subsequent etching.

**drop initials** Initial letters usually at head of page ranging two or more lines of text.

**drypoint** See Appendix. A method of engraving in which a sharp needle is used to scratch the surface of the plate. Used frequently in conjunction with etching by Rembrandt it has also been used by itself by various artists chiefly for portraits and landscapes.

**dummy** Sample copy of a book or booklet made up before printing to serve as a guide in production.

**Dutch mordant** A mixture of potassium chlorate and hydrochloric acid used in etching for fine biting.

**échoppe** An etching needle ground to a bevel used by the earliest etchers to obtain a swelling line in imitation of the burin.

**electrotype** A method of duplicating blocks by making a plastic wax or lead mould from the original block and depositing upon it by electroplating a copper coating which when removed and reinforced with casting metal and mounted, will print an exact impression of the original.

**em** Spacing metal, the square of any size of type, popularly known as a mutton. A 12 pt or pica em is the printer's unit of measurement and all areas of type on the page are expressed in ems. Approximately $\frac{1}{6}''$.

**en** Half an em, popularly known as a nut.

**end papers** Leaves of paper at front and end of a book which help to secure the body of the book to its case or binding. At one time were decorated with a printed pattern or marbling, now more usually quite plain.

**engraving** A generic term used loosely to cover all methods of printing a picture. Properly, it refers to copper plate engraving with a burin in which the subject is rendered and printed in intaglio. See Appendix.

**etching** Using acid to erode areas of a metal plate instead of engraving with the burin. See Appendix.

**ex libris** A term usually incorporated in the design of a book plate, literally 'out of books'. Also the Continental term for book plate.

**excudit, excud., exc.** A term used in the lettering of old prints to denote 'issued' or 'published'. Also used to denote the reworking of worn-out plates and the subsequent reissue.

**face** The printing surface of a type.

**fecit, fec., f.** A term used in the lettering of old prints to denote 'etched' or occasionally 'engraved'.

**figuravit** A term used on old prints meaning 'drew', and particularly a drawing made from a painting which is in process of being reproduced.

**fleuron, flower** A decorative typographic unit which can be made up into borders or ornaments.

**flong** A flexible papiermâché mould of type and blocks used to make copies of original blocks and also in casting the curved plates necessary for rotary machines such as those used for printing newspapers.

**folio** A sheet of any standard printing size of paper, folded in half. Also, number at the top or bottom of a page.

**feathering** A method of biting certain areas of a plate using drops of acid and controlling its movement with a feather.

**foolscap** A standard size of printing paper $13\frac{1}{2}'' \times 17''$.

**fore edge** The edges of the pages of a book opposite the binding, from which the book is opened.

**fore edge painting** The decoration of the fanned-out fore edge of a book by water-colour painting practised from 1660 until the middle of the 19th century. The landscape work of William Edwards in the early 19th century is much prized by present-day collectors.

**format** The size and layout of a book or other printed work.

**forme** The complete type and blocks necessary for printing a sheet, usually containing 2, 4, 8, or more pages, imposed and locked up in a chase.

**formis** A term used on old prints to denote 'issued' or 'published'.

**foul biting** Accidental dots or other irregular areas bitten into a plate, caused by imperfect grounds.

**fount, font** A complete set of any particular type.

**foxed** Brown spots on the paper of old prints and books brought about by damp.

**fraktur** Gothic type, bâtarde style, used in the 15th and 16th centuries and still surviving for occasional use in Germany at the present time.

**frame** A rack or desk at which the compositor works, usually containing the various type cases.

**french fold** A sheet of paper printed on one side only and folded into half, twice, thus making a section with the bolts uncut.

**frontispiece** An illustration or other picture facing the title-page of a book.

**full point** In type, a full stop or period.

**furniture** Pieces of wood or metal used for spacing type.

**galley** Flat metal tray used for holding type after it has been composed on the stick and before it is made up into pages and put in chase. The first proofs from type, made for literal corrections, are pulled from a galley.

**gathering** Placing the sections of a book in the correct order for binding.

**Gothic type** Type faces based, like Gutenbergs, on the hand used by scribes in Northern Europe in the 15th century. Known as black letter types for their heavy colour on the page.

**graver** See burin.

**grotesque** A form of sans serif type introduced in the early 19th century and like many other types of that period enjoying a revival at the present time.

**gutter** The name given to two fore-edge margins that are adjacent inside the imposition.

**hair space** The thinnest metal space between type.

**half-tone** See Appendix. A method of photo-engraving which simulates the effect of tone.

**herbal** A mediaeval manuscript book or an early printed book which names and describes plants and flowers.

**historiated letters** Initial capital letters embellished with illustrations of the text, as in the Winchester Bible.

**imperial** A size of printing and drawing paper 22″ x 30″.

**impose** To arrange pages of type in a forme so that when the sheet is folded the text will read continuously.

**impressit, imp.** 'Printed', chiefly used on modern etchings in pencil.

**imprint** The name and city of the printer which must be given in every publication by British law.

**incidit, incid., inc., incisor** 'Engraved', 'engraver'.

**incunabula** Literally swaddling-clothes, but in printing it generally refers to books and other printed matter produced before 1500.

**india paper** A very thin but strong opaque paper made from rags and used for printing bibles and dictionaries with their many pages in a convenient size.

**inset** A sheet or part of a sheet placed inside another, not forming part of the normal pagination of the book.

**intaglio** See Appendix. A printing image below the surface of the plate.

**Intertype** A type setting machine which casts a line of type, automatically justified, in one piece.

**invenit, inv.** Terms used in the lettering of old prints meaning 'inventor' 'or designer'.

**italic** A type face based on the sloping chancery hand (cancelleresca) of the 15th century introduced by Aldus Manutius in 1501 for printing small octavo volumes of verse. At first used with upright roman capitals, its main advantage was its condensed nature and the resultant saving of space.

**jacket** The paper wrapper in which the book is sold. Not regarded as a permanent part of the book but as an aid to sales promotion.

**jobbing work** Small everyday

printing such as display cards, letterheadings, labels, hand bills and other printing as distinct from book work.

**justification** The exact spacing of words and letters to a given measure, ensuring that each line of text finishes at the same point. To do this must mean that word spaces are varied which to some designers is objectionable. Eric Gill in his *Essay on Typography* advocates unjustified lines and even word spacing which gives a fine even 'colour' to the page. This practice however was too revolutionary to be adopted by book publishers, though it is frequently employed in the typography of newspaper and magazine advertisements. Justification is, of course, absolutely necessary in solid composition.

**kern** The part of a type character which overhangs its body and rests on the shoulder of the next character as in the italic lower case f and in certain versions of the capital R and Q.

**key** The block, plate, or stone which contains the main outlines of the design which acts as a guide for the position and registration of the various colours subsequently printed.

**laid paper** Paper showing the wire marks of the mould or dandy roll used in the process of manufacture.

**large crown** A size of printing paper 16¼″ x 21½″.

**large post** A size of printing paper 16½″ x 21″.

**layout** The design and arrangement of copy for setting.

**leads** strips of lead under type height used for spacing out lines of type.

**leaders** Type characters which print as rows of dots as used in tables and charts.

**legend** The caption or descriptive matter below an illustration.

**letterpress** Printing from a relief surface as from type or blocks.

**lettre bâtarde or bastarda** Gothic type in a cursive style used by the early printers chiefly for works in the vernacular, the Schwabacher type of Germany.

**lettre de forme or textura** Gothic type of a condensed nature as used by Gutenberg in printing his bibles. It became the usual type for religious books in the 15th and 16th centuries.

**lettre de somme or fere humanistica** Gothic type with roman tendencies used for printing classical and scholastic works in Latin.

**ligatures** Tied letters in type, cast on one body such as ffi, ffl, fi.

**line block** See Appendix. A printing plate of zinc or copper consisting of solid areas and lines reproduced directly from a line drawing without tones. Mounted on a wooden block it prints with type.

**lino-cut** A relief printing surface of linoleum on which the background to the design is cut away with a knife, gouge, or engraving tool. See Appendix.

**line engraving** See Appendix. An intaglio method of engraving lines on a copper plate by the use of the burin, removing the metal turned up by using a scraper. With its wide range of work from boldness to great delicacy it superseded the woodcut for book illustration in the 16th century, reaching its zenith in France in the 18th century.

**Linotype** A type setting machine, which casts a line of type, automatically justified, in one piece.

**lith.** Drawn on stone.

**lith. by** Indicates the lithographic printer.

**lithography** See Appendix. A method of surface printing invented by Alois Senefelder in 1796, making use of the chemical reaction of grease and water and the absorbent qualities of Bavarian limestone to both.

**lower case** Small or minuscule letters, and the case which holds them in type.

**Ludlow** A machine for casting type characters in one line after the matrices have been set by hand.

**majuscule** Capital letters. The earliest form of roman lettering, which, except for titling and emphasis, was superseded by the minuscule, being easier and quicker to write.

**make-up** The arrangement of type lines and other material to form a complete page.

**make-ready** The preparation of the printing press or machine to ensure the best possible impression. This may include the making of overlays and other means of varying the impression from the blocks.

**manière criblée** See criblée.

**maculature** The pulling of a second proof in intaglio printing without the normal procedure of inking the plate between impressions. It is a method used to clear away surplus ink still in the sunken lines or cavities before cleaning the plate.

**marbling** Decorating paper

used for the binding of books, and sometimes the book edges. It is done by dipping the sheet in a bath of colours floating on a surface of gum which do not mix but which can be combined and twisted into most intricate patterns with the use of a comb. The colours transfer readily to the paper surface.

**matrix** A mould used for casting type or blocks. In the making of stereotypes a papier-mâché, rubber, or mould of other material is used.

**matter** Manuscript or copy to be printed.

**measure** The length of line to which type is set, expressed in a number of pica or 12-pt ems.

**medium** A standard size of printing paper 18″ x 23″.

**mezzotint** See Appendix. A method of engraving in tone which was very popular in the 18th century in England for reproducing oil paintings, particularly portraits, and therefore known generally as la manière anglaise.

**minuscule** The lower case or small letter which developed during the Middle Ages as a more convenient and quicker method of writing.

**modern face** A type face with flat unbracketed serifs and with a sharp contrast between thick and thin strokes and a vertical stress on the curves, such as Bodoni or Walbaum.

**monotype** Making a painting on glass or metal and then taking an impression on paper, only one of which is possible.

**Monotype** The trade name for a machine for setting type much used in book printing. First invented by Tolbert Lanston of Ohio in 1887, it casts type singly and justifies them in lines automatically.

**movable type** A general term applied to individual type characters as distinct from slugs.

**muller** A stone, glass, or metal block used in grinding inks and pigments.

**multiple tool** A wood engraving tool for making several lines with one stroke.

**nick** A groove on the body of a piece of type. The compositor places the type in his stick with the nick uppermost, which ensures that the type though upside down will read from left to right.

**octavo** A standard broadside divided into eight parts. A sheet of paper folded into half three times, making eighths or sixteen pages.

**offset** The normal lithographic printing machine which transfers the impression from the plate to the offset cylinder (of rubber or composition) and then to the paper. Thus two reversals of the image are made which means that the work on the plate is identical with the print.

**old face** A type face based on the roman first used by Aldus, and subsequently by Garamond and Caslon. It has a light even colour, diagonal stress on the curves, bracketed serifs and no great contrast in strokes.

**overlays** Sheets of paper or other material pasted on to certain parts of the impression cylinder in a letterpress printing machine to improve the printing of a block by varying the pressure on its different parts. Part of the make-ready.

**page** One side of a leaf.

**pagination** Numbering the pages of a book.

**palimpsest** A parchment or vellum on which the original writing has been almost erased in order to write on it a second time.

**papyrus** Writing material manufactured in ancient Egypt from the stalk of a rush. An excellent early form of paper of which many examples survive. Also used by the Greeks and Romans.

**parchment** The skin of goat or sheep, scraped, dressed with lime and pumice and prepared for writing.

**photogravure** See Appendix. An intaglio process of printing in which the impression of pictorial and type matter is made from a copper plate or cylinder on which the work has been transferred photographically and etched.

**photolithography** See Appendix. A lithographic printing method in which the pictorial and type matter is transferred to the plate photographically and printed by the lithographic printing machine, sometimes known as offset.

**photosetting, photocomposition** In photolithography and photogravure, only the impression of type is used, being transferred to the plate or cylinder by the camera. Recent developments have produced machines for setting type photographically, such as the 'Monophoto' filmsetter. Also used in letterpress where the printing is done from plates.

**pica** An abbreviation of pica em (the printers unit of measurement of 12 points approximately $\frac{1}{6}''$ ($0{\cdot}166''$).

**pie** Type which has been accidentally mixed.

**pinxit, pinx., pictor** Terms used in the lettering of old prints to denote 'painted', 'painter'.

**plank grain** When the grain of the wood runs parallel to the block as in the woodcut.

**plate mark** The imprint of the bevel of the plate on all intaglio prints. Caused by the damp paper when passing through the press under considerable pressure. As many old prints are frequently cut, the plate mark is valued by collectors as indicating that the complete work is present.

**platen** 1. An iron or steel plate in a printing press which forces the paper on to the type or blocks to obtain an impression. 2. A type of small printing machine.

**point** The standard typographic unit of measurement in England and U.S.A. of approximately $\frac{1}{72}$" (0·0138"). Type sizes are expressed as a number of points.

**proof, pull** An impression obtained from an inked plate, stone, screen, block, or type, to check the progress of the work.

**quad** Four times the paper size which follows e.g. demy is $17\frac{1}{2}$" x $22\frac{1}{2}$", quad demy is 35" x 45".

**quads** An abbreviation for quadrats which however is rarely used; pieces of blank metal under type height used for spacing and in sizes of multiple ems.

**quarto** A sheet of paper folded in half twice making quarters or 8 pages.

**quire** 24 sheets of paper $\frac{1}{20}$th of a ream.

**quoins** Wooden wedges or expanding metal pieces for locking type into chase.

**quotations** Abbreviated to quotes – short pieces of metal under type height used for spacing out the work. They are in set sizes of ems such as 4 x 2, 3 x 4, etc.

**recto** A right hand page of a book.

**register** 1. The correct alignment of pages so that margins are in order.
2. The correct positioning of one colour on another in colour printing.

**register marks** Crosses, triangles, tabs, or other devices used in colour printing to ensure the correct positioning of paper.

**repoussage** Hammering up the back of a metal plate in order to remove some of the engraved or etched work, by scraping, burnishing and polishing.

**resist** An acid-resisting ground applied to a plate before etching.

**retroussage** After the normal wiping of an intaglio plate a soft rag is lightly flicked over the work to draw out the ink slightly, thus giving the line a softer quality. Much used by Whistler.

**rivers** Streaks of white spacing created when spaces in consecutive lines of type coincide.

**rocker** Mezzotint tool for preparing the plate surface. A curved blade with numerous tiny sharp teeth which when rocked on the surface produces a line of evenly spaced indentations.

**roller press** The type of press used for intaglio methods, sometimes known as an etching press. The plate covered with its paper and a protective blanket lies on the travelling bed which passes through two rollers that are adjustable to provide considerable pressure.

**Romain du Roi** The series of complete founts of roman and italic type instigated by Louis XIV for the Royal printing house of France produced under the direction of Phillipe Grandjean de Fouchy and his pupil Alexandre. The last size cut by Louis Luce in the early eighteenth century.

**roman** Type based on the humanistic hand of the Italian Renaissance scribes. First introduced in Venice by John of Speyer and later by Nicolas Jenson whose type has been the model for many designers up to the present day.

**Rotunda** A rounded form of Gothic hand used in Germany, France and Spain mostly for legal documents.

**royal** A size of printing paper 20″ x 25″.

**rubrication** The insertion of written initial letters and other decoration in early printed books. Usually a small letter was printed in the space provided as a guide to the rubricator.

**roulette** A tool used in engraving, composed of a freely running toothed wheel which makes a series of small indentations on the plate. See Appendix, Stipple and Crayon method.

**rules** Metal strips of type height, of different widths and lengths, used for printing lines.

**sandbag** A leather covered cushion packed with sand, on which the plate or block rests while the engraving is done. It provides a surface on which the plate or block can be readily turned when engraving curved lines.

**sandground aquatint** An aquatint ground produced by running a plate with a normal etching ground through the press with a sheet of fine sandpaper face down upon it.

**sans serif** A type face without serifs, usually with strokes of even thickness as in Gill Sans.

**scraper** A tool having a three-sided tapered blade used for removing the unwanted burr in copper plate engraving or mezzotint work.

**scorper** A wood engraving tool with slightly rounded edges for clearing spaces.

**scraperboard** Prepared card with a surface of gesso which can be first inked over and then scratched or scraped with a point or blade giving the effect of a white line engraving. Much used in drawings for newspaper advertisements.

**serifs** The horizontal or vertical finishing strokes of a letter.

**set** The width of a type body which may vary according to the face. An alphabet of a widely set type will occupy a greater space than the same size of a type more narrowly set.

**set off** An impression taken from a key outline of the design powdered with a non-greasy dye while the ink is damp, then placed on each stone or plate, and put through the press to provide a guide for the various coloured work. This term also refers to the accidental transference of an image from one sheet to the back of the next impression.

**shank** The body of the type.

**signature** The letter at the tail of the first page of each section in a book which runs in alphabetical order to serve as a guide to the binder in gathering.

**slug** A metal bar with a line of type on its upper edge cast in one piece as by Linotype, Intertype, or Ludlow machines.

**sort** A type character.

**special sorts** Type characters not normally included in a fount, e.g. fractions, musical symbols, etc.

**spitstick, spitsticker** A wood engraving tool used for engraving curved lines.

**stereotype** A method of making duplicate plates from type or other plates, by the use of papiermaché mould or flong. Casting metal is heated until molten and then poured into the mould to an approximate depth of ⅛″. As in the rotary printing of newspapers, curved plates are necessary to fit on the cylinders which provide the printing surface. At the present time there is much development in other materials such as plastic or rubber for moulds.

**swash letters** Old Face italic types with calligraphic flourishes.

**swelled rule** A rule which prints as a line thick in the centre and tapering at both ends.

**tipped in** An illustration printed on a single page and separately inserted in a book by gumming or pasting in position on one edge.

**tint blocks** Blocks for printing flat colours usually as a background to type or half-tone or line blocks.

**tint tools** Wood engraving tools which produce an even line of varying thickness.

**title-page** In the past when books were sold unbound, the title-page was the cover. At the present time it is still a right hand page and bears the title of the book, the author's name, the publisher, the city and year of publication and any other appropriate bibliographical information.

**type height** The standard height for type and blocks is 0·918″.

**upper case** In type capital letters.

**verso** Each left hand page of a book.

**vignette** A small illustration or decoration without a border generally at the tail of a page.

**woodcut** See Appendix.

**wood engraving** See Appendix.

**wove** Paper which is made on a roll of closely woven wire of fine texture that does not leave any mark on the surface of the paper.

**x height** The distance between the base line and the top edge of the lower case letter x, and consequently all other lower case letters excluding the ascenders and descenders.

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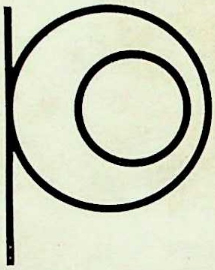

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